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# ART DIGEST

*Combined with THE ARGUS of San Francisco*

THE NEWS-MAGAZINE OF ART



“TRAGEDY”

*By Hobart Nichols, N. A.*

Winner of the Altman Prize of \$1,000

At the National Academy Annual. See Article on Page 5.

*A Compendium of the Art News and Opinion of the World*

15th MARCH 1934

25 CENTS



"ALLEGRO MAESTOSO"

By ERNEST L. BLUMENSCHIN, N. A.

**LANDSCAPES of NEW MEXICO and ARIZONA**

*by*

**ERNEST L. BLUMENSCHIN, N. A.**

**FIFTH AVENUE GALLERIES**

*March 19th to 31st*

**FIFTH AVENUE GALLERIES**

*Until March 24th  
March 20th to 31st*

Paintings of the Sea by **FREDERICK J. WAUGH, N. A.**  
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**15 VANDERBILT AVENUE**

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## THE ART DIGEST

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## The Municipalities

In another column is printed a chorus of "hosannas" by New York art writers over the success of the city's first municipal art exhibition. Undoubtedly it is one of the best things that ever happened in the effort to make the metropolitan community "art conscious." THE ART DIGEST recommends Mayor LaGuardia's plan to the mayors of other American cities. Now that the government at Washington has officially recognized art, let the municipalities follow suit. Such a movement, developing all over the nation, can have immeasurable economic and aesthetic effects.

Nearly every city in the nation now has its annual exhibition by local artists. Each one of them, however, is solely an "artistic" event, backed by the local artists, and visited only by persons who already have an interest in art. Let the municipalities and the mayors put the full force of their backing behind these exhibitions and they will become "public events" instead of class functions. The people will turn out to see them, and the people will buy art for their homes.

At about the time New York's municipal exhibition was opening, there was printed in the Carnegie Magazine, a publication of the Carnegie Institute, an article entitled "The Artist and His Community," which was a consideration of the 24th annual exhibition of the Associated Artists of Pittsburgh. It was written by Everett Warner, associate professor of painting and design at the Institute. The article is so apropos to the needs of art in America, that THE ART DIGEST makes certain portions of it an integral portion of this editorial, with full endorsement.

"The annual exhibition of the Associated

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Artists of Pittsburgh," says Mr. Warner, "is an important event to the artists and art lovers of the city, and we sometimes ask ourselves if it is an event of national importance. My own answer to this question is in the unqualified affirmative. Our exhibit is a local show . . . but these local shows held here and elsewhere are the living springs which feed the main current of our national art. We are playing a definite part in the art life of this country, and we are quite as necessary to New York as New York is to us. . . .

"It is precisely because our exhibition has so much that is characteristic of Pittsburgh, and has its roots in the very soil of the locality, that I feel it to be a valuable contribution to our national art. I cannot see how an American art of any great significance can be concentrated and developed in a great center like New York City. Moreover, it is desirable both for the growth of native art and for the cultural well-being of the country at large to prevent the better creative artists from flocking to New York.

"The responsibility for keeping its own artists at home is squarely up to each community. Why do so many artists gravitate to a metropolitan art center like New York? It is probably true that the artist finds a wider market there for the sale of his works, but you gravely mistake the artist temperament if you think that fact is the sole governing motive. He finds there encouragement, a more sympathetic environment, and more people who speak his language.

"Whose fault is it if the artist has to leave home in order to win recognition?

In his home town he labors under the handicap of familiarity. It is strangely difficult for people to take an artist really seriously if they happened to go to school with him. The seal of approval must first come from afar, and so he leaves in order to win the support and appreciation which are too often denied him at home.

"Perhaps you have been thinking that encouragement can only manifest itself in purchases. Nothing is farther from the truth. Let us concede that the most golden words of praise do take on a slight tinge of insincerity if they are never accompanied by even the most trifling financial sacrifice. Many an artist values a sale most because it is praise made authentic. When you consider that prints and small paintings may often be had for less than the price of a new hat, the belief that the ownership of a work of art is the privilege of the chosen few, although widely held, is totally unfounded. Granting always that you may be in no position to give financial encouragement, you can still help the art of your community through intelligent appreciation and a degree of loyalty.

"The artist values your active interest. Nothing is more crushing to him than public indifference; he might even prefer abuse, because he would then know that at least his work had been noticed. A good many years ago when the name of Rockwell Kent was less well known than it is today, his picture 'Mount Equinox' was included in one of the Corcoran Biennial shows. The jury passed it by in the prize awards, and had further shown their indifference to it by hanging it in the atrium, which is a place lacking in honor. The purchasing

committee of the gallery had ignored it also. Yet to me it was the finest picture in the show, and I saw it again in the Century of Progress exhibit last summer, only to be confirmed in my belief that it is one of the great examples of American landscape art.

"It dawned on me that I would wish to know about it if I ever painted anything which meant so much to an appreciative stranger, so I decided to obey that impulse and write to Rockwell Kent. In response to my letter I received a prompt and cordial reply in which he said, 'We send our pictures out into an inarticulate world; we seldom know whether they please or not.' An inarticulate world! How often I have recalled that phrase of his. Sometimes when an artist has his picture returned from an exhibit in a distant city, he stands it against the studio wall and wonders how many persons noticed it—or did anyone bother to really look at it at all!

"The apathetic attitude toward art must be held partly responsible for the wide gulf which exists between the public taste and the artist's ideal. While we cannot know a great deal about other periods, it seems to me that there has seldom been an age when the artist was more out of touch with contemporary life."

What more powerful plea could be made than that of Mr. Warner that the cities of America place their full official power behind the work of their local artists?

THE ART DIGEST presents the news and comment of the art world without bias or favoritism to any one "ism." Subscription rate \$3 per year.



# The ART DIGEST

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A COMPENDIUM OF THE ART NEWS AND  
OPINION OF THE WORLD

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Volume VIII

New York, N. Y., 15th March, 1934

No. 12

## Out of 5,163 Entries, National Academy Picks 601 for Annual



"The Rose Madonna," by Harry Watrous.  
The Saltus Medal of Merit.



"Little Church Around the Corner," by Ernest Lawson.  
The Adolph and Clara Obrig Prize of \$400.

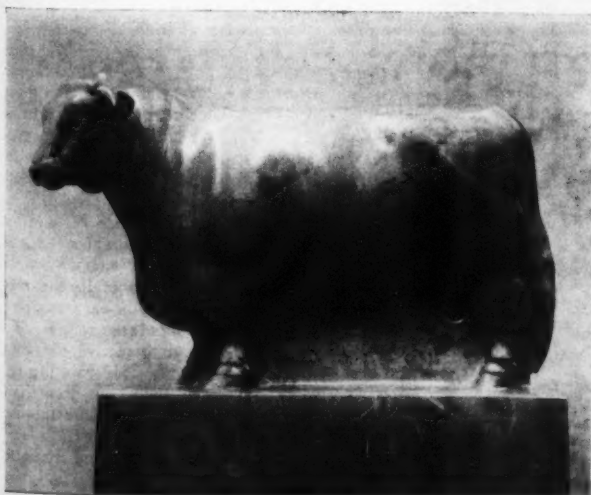
The 109th annual exhibition of the National Academy of Design opened at the Fine Arts Building, New York, on March 14, constituting one of the most complete presentations it has ever offered. An all-time record for entries was established. The paintings, sculptures and etchings submitted totalled 5,163. Of the 601 works accepted, 363 were paintings, 61 were sculptures and 177 were prints. Only 84 are from the hands of Academicians, 89 are by Associate Academicians and 428 by non-mem-

bers. Included are examples by American artists from 23 states and more than 200 cities. American artists residing in France, Switzerland, Norway and Mallorca are also represented.

From this vast assemblage of accepted works the hard working jury of awards—Wayman Adams, Louis Betts, Roy Brown, Ivan G. Olinsky, Chauncey Ryder, Chester Beach, Hermon A. MacNeil and Frederick G. R. Roth—picked the prize winners.

The Altman prize of \$1,000 for a landscape painted by an American-born citizen fell to the lot of Hobart Nichols, N. A., of Bronxville, New York, for his "Tragedy," a sombre desolate landscape, which is reproduced on the cover of this issue of THE ART DIGEST. Another veteran American-born painter, George Elmer Browne, N. A., captured the second Altman prize of \$500 with his "Down North in Labrador."

The president of the academy, Harry W.



"Shorthorn Bull," by Herbert Haseltine. Ellin P. Speyer  
Memorial Prize of \$300.



"Bonnets," by Ruth Wilcox. First Hallgarten  
Prize of \$300.



*"Mahatma Gandhi," by Jo Davidson.  
Isaac N. Maynard Prize of \$20.*



*"The Baptism," by Gerald Leake.  
Thomas B. Clarke Prize of \$150.*

Watrous, received the much coveted Saltus Medal of Merit, for which any painting or piece of sculpture in the exhibition is eligible, with his canvas "The Rose Madonna."

The Thomas B. Clarke prize of \$150 for the best American figure composition painting in the United States by an American citizen not a member of the National Academy went to Gerald Leake of New York City for his "The Baptism."

The three Julius Hallgarten prizes of \$300, \$200 and \$100 for works in oil painted in the United States by American citizens under 35 years of age and not members of the academy, were distributed as follows: First, Ruth Wilcox of Tenafly, N. J., for her still life, "Bonnet;" second, Cathol O'Toole of Long Island City, N. Y., for her unusual "Interior, Metropolitan Museum;" third, Joseph Hirsch of Philadelphia for his study of "Masseur Tom." This is the second time in the past two months that *THE ART DIGEST* has reproduced "Masseur Tom," for it appeared in the 15th February issue when it won the Walter Lippincott prize of

\$300 at the 129th annual of the Pennsylvania Academy of the Fine Arts.

Among the many portraits in the exhibition, the jury picked Jo Davidson's sculptured likeness of "Mahatma Gandhi" for the Isaac N. Maynard prize of \$20 annually awarded for the best portrait in the show.

The Ellin P. Speyer memorial prize of \$300, given to a painting or piece of sculpture of animals, went to Herbert Haseltine of New York for his "Shorthorn Bull" in stone.

Still another honor was added to the long list of Ernest Lawson, N. A., when he was awarded the Adolph and Clara Obrig prize of \$400 for his painting of New York's famous landmark, "The Little Church Around the Corner."

Several important changes have been made in the routine of the National Academy of Design since the election as president of the progressive Harry W. Watrous. While the general complexion of the academy annual must necessarily remain much the same, these improvements appear to be succeeding in bringing

the time honored institution into a more favorable and friendly light with the public. One such radical departure came when the press was invited to view the jury selecting the works for the present exhibition. This move was made, according to the announcement, in connection with new publicity policies and to meet the criticisms of those who have claimed that the judges get together in secret and approve only the works of well known traditional favorites.

The *Herald Tribune* gave a description of the Academy's modern system of recording the opinions of the jury of selection. From all over the nation the jurors, all prominent artists, gathered in the central gallery. They were: Jonas Lie (chairman), W. Granville Smith (secretary), Charles Bittinger, Edwin H. Blashfield, A. Stirling Calder, John F. Carlson, Cyrus Dallin, Ulric H. Ellerhusen, Walter Farndon, Gertrude Fiske, John Folinsbee, August Franzen, William J. Glackens, Albert L. Groll, Felicie Waldo Howell, Isidore Konti, Harry Leith-Ross, DeWitt M. Lockman, Jean MacLane, Herman Dudley Murphy, Hobart Nichols, Van Dearing Perrine, Henry R. Poore, Leopold Seyffert, William J. Whittemore, Ezra Winter, Charles H. Woodbury and Cullen Yates.

The members filed into their seats and Mr. Lie asked that the entries be placed before them. A short time after each picture would be placed on the easel, Mr. Lie would press an electric button which he held in his hand in his pocket if he thought the work worthy of inclusion in the exhibition, and the other jurors would do likewise. Each of these buttons was connected by a wire to a small electric machine with thirty black spaces, one for each juror. Each time a juror pushed the button in his pocket a white marker would fall into one of the black spaces in the machine. This method keeps the artists from seeing how their colleagues are voting. To be accepted a picture had to receive the vote of two-thirds of the judges. If a painting received more than seven votes but less than two-thirds it was placed on the doubtful list to be considered again later.

Visitors to the exhibition, which will continue until April 15, will be surprised to find the gallery settings a complete departure from those of former academy shows. The gallery known for years as "the morgue" because of



*"Interior Metropolitan Museum," by Cathol O'Toole. Second Hallgarten Prize of \$200.*



"Masseur Tom," by Joseph Hirsch. Third Hallgarten Prize of \$100.



"Down North in Labrador," by George Elmer Browne. The Altman Prize of \$500.

its darkness and mustiness has been remodeled. Partitions have been removed, new walls erected and a modern system of indirect lighting installed. This gallery is devoted to the print section of the annual, under the supervision of John Taylor Arms, and the collection is said to be the most representative display of etchings, engravings, drawings and monochrome prints yet displayed by the academy.

The large Vanderbilt Gallery has also been given a new appearance. Under the direction of Joseph H. Freedlander, it has been made to resemble an Italian garden, according to the *Herald Tribune*. By the use of large screens the hanging committee—George Elmer Browne, Jonas Lie and John Gregory—was able to install approximately 200 additional exhibits in this gallery.

It is too early to quote any of the critics on the merits of the exhibition. However, in her advance story, Elisabeth Luther Cary of the *Times* had many words of praise for the past services of the National Academy to the nation. She described its birth as follows:

"Like all institutions which have met old traditions with youthful rebellion, our National Academy of Design was founded in revolt. Its predecessor, the 'American Academy of the Fine Arts,' seems to have been a good deal of

a fraud. Dunlap says of it that students were invited in 1824-25 to draw from its collection of casts 'provided they came between the hours of 6 and 9 A. M.' In spite of the earliness of the hour they came in numbers and eagerly, but frequently were either turned away or kept waiting until almost the limit of the time they could remain. When a complaint was made by one of their older and more influential friends, they were told by the president of this mockery of an academy that they 'must remember that beggars are not to be choosers.' There could never have been a better cause for revolt. Out of the tempest sprang the beginnings of the National Academy of Design, with Samuel F. B. Morse for its president, and a generous and sensible management instituted.

"It is unnecessary to trace the later history of the academy. It is well enough known and its exhibitions continue to be features of each season with no small drawing power. Its undiminished interest in living artists may remind us that it was the first institution in this country to show any concern for them. The restriction of its exhibition galleries to American artists is in line with the recent emphasis upon nationality.

"If the exhibitions have lacked the pungency

of the most modern infusions, they have kept to a harmony of general effect that may properly be compared to the harmony of old, fine rooms in which the taste of a period has been preserved without the exclusion of young accents that gradually unite with the mellow impression of the whole. George Bellows was one of these young accents. I recall the first seeing of a painting by him in one of the annual exhibitions and the enthusiasm of John Alexander for this strong, handsome work by an artist of whose distinguished future he felt no doubt. Not long after, Bellows became an academician, and even he, as I see him across one or two decades, fitted in quietly enough.

"In a word, the academy is made of sound material, which from time to time will probably take on more of the color of the successive periods through which it will pass. . . . An academy, many of us assume, must in any case be rather old. The very name intimates length of years and weight of authority. Nevertheless, to be old one must once have been young, and our academy has not forgotten its youth or lost its desire for progress. In that famous garden near Athens Socrates 'whispered with a few striplings in a corner,' and what the striplings got from Socratic wisdom was of importance to the State."

### "Standing Them Up"

To use theatrical parlance, the International Exhibition of Theatre Art at the Museum of Modern Art was "standing them up." The attendance for the six weeks of the show totaled 45,366 making a daily average (including Sunday) of 1,080 persons.

Among the many important figures of the theatrical world who visited the exhibit was Eugene O'Neill. The "first dramatist of America" was impressed with the designs for the foreign productions of his plays, which he saw for the first time. He was particularly interested in the Czechoslovakian settings for "Desire Under the Elms" and in the Soviet stage model for "All God's Chillun." The Russian retranslation into English of the lat-

ter's title, carefully printed on the model above the Russian title, "All God's chillun got wingsy," caused Mr. O'Neill a good bit of amusement. He said it recalled the Japanese production of "The Hairy Ape" in which the Hairy Ape (played in this country by the late Louis Wolheim) was costumed in a kimono.

### What Is Modern Art?

In brief, modern art is just this. *Modern art is ancient art simplified.* Where the great painters of the past used many lines, curves, colors, planes, the modern painter attempts a full expression of life with simpler means. A curve and a straight line express life as completely as many curves and straight lines, and perhaps more forcefully.

—Peter Camfferman in *The Town Crier*.

### An English Sincerist

An exhibition of portraits by Kenneth Green, English artist, will open at the Ferargil Galleries, New York, on March 26. Though only 29, Mr. Green's work is already well known in British art circles, having been included in such exhibitions as the Royal Academy and the Royal Society of Portrait Painters.

Born in Herfordshire of a family of bankers, Mr. Green attended the Slade School and studied under Steer. While still at Slade he was commissioned to paint several portraits of officials at Oxford, marking the beginning of his professional career. Among the portraits in the Ferargil exhibition are likenesses of Robert Harris, "star" of the London production of the "Wind and the Rain," and Sir George Henschel, the musician.



## Bonnard's Art Is Viewed in Retrospect



"Nude in Studio," by Pierre Bonnard.

At the Wildenstein Galleries in New York, a large retrospective exhibition of the paintings of Pierre Bonnard (until March 24) consists of nearly fifty canvases painted since 1906. The artist has covered a wide field, for he is represented with landscapes, figure subjects, still lifes and scenes of family life in France. Bonnard is a post-impressionist, yet he paints in a style that seems to have sprung from the colorful and vibrant influence of French impressionism.

Bonnard, according to Royal Cortissoz of the *New York Herald Tribune*, "has always occupied a niche of his own. That has been the niche of a decorative colorist. He has been the comrade of men like Vuillard, Maurice Denis and Vallotton. Like the last mentioned, he has made posters in his time, and there is a bold clarity about his design which recalls the fact . . . M. Bonnard has a style, free, expansive, interesting. For all his breadth, too, he has a light touch. There is a joyous, wholly captivating note struck in this exhibition. It is struck by one who may have his limitations but is nevertheless a true artist."

Differing in her opinion, Margaret Breuning wrote in the *New York Evening Post*: "Bonnard is peculiarly of 'no generation,' he belongs only to himself, with the important notation that this self is intensely Gallic . . . These paintings are the essence of joyous living, the reaction of a sensitive nature to the beauty of the outdoor world, to the charm of young creatures, to all the sensuous delights of natural forms. And then, that there may not be too much sweetness in the dish, there

is often a lurking savor of malice, before sentiment degenerates into sentimentality. The 'nothing too much' of the Gallic spirit intervenes and adds piquancy to the flavor."

Although Bonnard, in the opinion of Henry McBride of the *Sun*, has been eclipsed by "the rough, tumultuous advent of the abstract painters, Picasso, Braque and Leger, flanked by the suave but also tumultuous Matisse," he is a "painter's painter," governed by a great amount of "good taste, good color and chic."

Edward Alden Jewell of the *New York Times* referred to him as being "all sweetness and light . . . The Frenchman, in his ingratiating, fuzzy warmth, can be at once obscuring and ampliative. His topic is the common daily scene, from which, with a kind of affable firmness, he selects those elements that appeal to him, the more inclusive record being left to other hands. Sometimes the paramount suggestiveness (this as opposed to clarity) degenerates, before our eyes, into a mush of vagueness and indecision. But at its best his is a brush that moves with winding subtlety, weaving its pleasant arabesques in a mood of firelit quiet."

### From George to Franklin D.

Harry Roseland's exhibition (until April 20) at the Artists Gallery in the Towers Hotel, Brooklyn, includes portraits of George Washington, Abraham Lincoln, Franklin D. Roosevelt, "Lincoln the Thinker," and one of himself a century hence.

## Western New York

The Albright Art Gallery of Buffalo is presenting until April 1 a most comprehensive exhibition of paintings, prints, drawings and sculpture by the artists of Western New York—an exhibition which fills the entire South Wing and gives for the first time a true cross-section of art activity and progress in this section.

This year entries were invited from all artists of the region irrespective of their membership in local art groups, a special effort having been made to attract new artists. The jury of selection was composed of Henry G. Keller, Cleveland artist; Mrs. Gertrude Herdle Moore, director of the Rochester Memorial Art Gallery; and Albert Robson, vice-president of the Art Gallery of Toronto. No prizes were awarded. The following "high lights" are reported to *THE ART DIGEST* by Walter Gordon of the Albright Art Gallery:

"Gardenville, in Western New York, is the home of Charles Burchfield. Much admired in Buffalo, Burchfield's style apparently had a strong influence on several of the contributors. For example, Francis Valentine's watercolor 'Night Shadows', one of the most popular pictures in the show, depicts a ramshackle country store romantically enveloped in a deep blue haze. Another comment on 'The American Scene' is recorded in Elizabeth Hudson's 'Cary House'. Leo Hollis Fisher of Batavia, N. Y., a disabled war veteran who never had the temerity to exhibit pictures before, contributed 'Main Street, Batavia,'—a straightforward and honest, deliciously naïve presentation of this typical American small town's 'business section'.

"A mural sketch entitled 'Railroads' was contributed by Ion Paléologue, a young artist new to Buffalo. This is a composition of working negroes, whips, hands, etc., held together by dominant, strong diagonal lines created by the rails.

"There are some fine perceptions in Anthony Sisti's 'Portrait of Julius Stone', an excellent character study and the best of this able artist's three pictures included in the show. A winter landscape by William Schwane-kamp is suitably cold and very well painted. There are two splashing sea pictures by the Buffalo *Evening News* art critic, Dr. William Hekking. 'Skaters' is a delightfully droll watercolor contributed by Grace Barron. A sensitive, decorative trio of paintings represents Louisa Robins, and Spencer Kellogg contributed two strange mystical pictures called 'Book of Life' and 'Death the Great Artist'.

"Anna Glenney's 'Head of a Girl', is very sensitively and subtly modelled and is one of the finest pieces in an excellent sculpture section. William Ehrich contributed a limestone group of three heads called 'Destiny', very sculptural, superbly expressive of a personal and an apparently deeply felt conception of fate—done by means of the tilted facets and the simple treatment of a few significant planes. Harold Olmsted's plaster 'Painter' is sensitively modelled, and the swelling neck muscle of Charles O'Donnell's 'Negro Head' is very admirable."

### Fern Burford in Pasadena

Fern Burford, well known art dealer of southern California, has moved her galleries from Laguna Beach to Pasadena, where she will continue her policy of encouraging the worth while and "livable" in art. During March she is exhibiting a collection of paintings by California artists together with miniatures by the California Miniature Society which were shown at the Century of Progress exhibit.

## "Influences"

C. J. Bulliet, art critic of the *Chicago Daily News*, who strongly took to task the jury of the annual exhibition of Chicago artists for admitting so many paintings of French influence, appears to have startled the art world—as is his custom. Nathaniel Pousette-Dart, writing to *THE ART DIGEST*, states bluntly that Mr. Bulliet has no reason to "sit for hours the third Sunday of each month in sackcloth and ashes" for his part in encouraging the French influence among American artists. Mr. Pousette-Dart says in part:

It seems to me that there is a great deal of irrelevant and false comment made about foreign influence on the work of American artists.

Every artist that ever painted has been under some influence. Rembrandt admired Masaccio and other Italian artists; Giotto's art was the logical outgrowth of the work of the men who preceded him; El Greco was a student of Tintoretto; Van Gogh combined the work of Millet with that of the Japanese to develop his individual style, and the late naïve Henri Rousseau haunted the Louvre and studied the Italian primitives; while our own geniuses, Albert Ryder, Winslow Homer and Thomas Eakins, found their respective influences in English art, primitive American art and Rembrandt.

We speak of Rivera as a typical Mexican artist with an original Mexican style, but all who saw his one-man show at the Modern Museum of Art realize that this style was arrived at only by way of many modern influences, including those of Braque, Matisse and Picasso. The work of Paolo Uccello and Pieter Breughel also played an important part in the development of his style.

John Marin has achieved his individual way of seeing and doing through Cézanne and Chinese art. Individual vision is not a thing that comes of itself; it is a quality acquired through hard work.

Mr. Bulliet intimates that the judges of the Chicago exhibition should have selected more of the work of artists who paint the American scene. It seems to me a great fallacy to think that American art is produced merely by painting the main streets and byways of this country. American art is created by any honest native painter who is alive mentally and emotionally to his times. It does not matter whether he paints skyscrapers, machinery, back-yards or imaginary scenes. Burchfield is American and so is Ryder, although one paints the things he sees and loves and the other painted the visions that fascinated him.

Mr. Bulliet, I imagine, need not worry or suffer because of the "French influences" he has discovered behind the work of Chicago artists, because it is better for an artist to have a good influence than a bad one; and any really talented artist is going to work out his own salvation eventually and his own individual way of seeing and creating.

### Pictures by Navajo Artists

The Gallery of American Indian Art, 850 Lexington Ave., New York, has opened an exhibition of water colors by Navajo Indians, which differ radically from the Zuni paintings just shown there. The Navajo artists, who are known primarily for their jewelry and weaving, have recently added painting to their arts, and unlike the Pueblo artists are depicting the country about them with little concentration on the ceremonial costumed figures.

## A Famous Novelist Shows What "He Likes"



"Duchess of Portsmouth," by Willem Wissing, English (1656-1637).

Art lovers of Portland are having the opportunity of seeing what type of art one Maine summer visitor, that "gentleman from Indiana," Booth Tarkington, prefers to collect. Twenty-five paintings, mostly portraits by well known and lesser known artists of the seventeenth and eighteenth centuries, have been loaned by Mr. Tarkington to the L. D. M. Sweat Memorial Art Museum for exhibition until April.

These pictures, which come from the assemblage that adorns "Seawood," the author's summer home at Kennebunkport, include works by Sir Joshua Reynolds, Thomas Gainsborough, Sir Peter Lely, Sir Godfred Kneller, Sir Thomas Lawrence, Sir Henry Raeburn, Gilbert Stuart, Cornelis Janssen, Tilly Kettle, and Monticelli.

Alice Lawton, describing the exhibit in the *Boston Post*, said: "As an example of one man's taste in collecting pictures of those fas-

cinating seventeenth and eighteenth centuries, Mr. Tarkington's group is outstanding in interest. And it is indeed a gracious gesture of this summer resident of Maine to share it so generously with his—part-time, at least—fellow-citizens."

A portrait of Louise de Querouaille, Duchess of Portsmouth, painted by Willem Wissing, a young pupil of Sir Peter Lely, is of interest for its characterization of the extravagant French favorite of Charles II, who was nicknamed "Squintabella" by her rival, Nell Gwynn. "Sweet Nell of Old Drury," herself, is present in a portrait by Sir Peter Lely.

Several presentments of poets are in the group. One of John Milton was executed by William Dobson when both the artist and sitter were young men in their thirties. Dobson, who was considered one of Van Dyck's most talented English pupils, rendered the poet's sensitive face appealingly. The other fine spirit depicted is that of the Irish poet, Thomas Moore, by a Yorkshire artist, John Jackson. This painting, done a century later than the one of Milton, is in a more sophisticated style.

The likeness of Vice-Admiral Sir Edward Hughes by Gilbert Stuart shows him to be a "ruddy faced, half smiling British officer in exquisitely-curled white wig, one hand on his sword hilt," wearing an elaborate gold-embroidered uniform with delicate lace ruffles at neck and wrists and a brilliant decoration and elaborate crimson sash.

### Lifting Chicago's Spirit

Jo Davidson, eminent sculptor, visited the much abused annual Chicago's artists' exhibition at the Art Institute of Chicago and found it "very interesting, very much alive and stimulating." "As I look about at the paintings on the walls," he said, "I am not so much inclined to see any particular one as to see them in mass. The effect is distinctly favorable. One gets a sensation of freshness and spontaneity."

## New York's "Machine Art" Exhibit Would Have Pleased Old Plato



Chair Designed by Le Corbusier. Thonet Brothers, Inc.



Electric Clock Designed by Gilbert Rohde. Herman Miller Clock Co.

"By beauty of shapes I do not mean, as most people would suppose, the beauty of living or of pictures, but, to make my point clear, I mean straight lines and circles, and shapes, plane or solid, made from them by lathe, ruler and square. These are not, like other things, beautiful relatively, but always and absolutely."

This was Plato's definition of beauty of form, in the *Philebus*, about 2,500 years ago—a definition which has served as a guiding principle to Philip Johnson, director of the architectural division of the Museum of Modern Art, New York, in selecting the objects for the "Machine Art Exhibit" being held there until April 30.

In trying to make the showing representative, Mr. Johnson selected machines, machine parts, scientific instruments and objects useful in ordinary life from the point of view that, though usefulness is an essential, appearance has at least as great a value.

The material has been divided into six major sections. The first contains industrial units: machines and machine parts, springs, insulators, cable sections, propeller blades. Next comes household and office equipment: sinks, furnaces, bathroom cabinets, dishwashers, carpet sweepers and various business machines. In kitchenware there are arrays of pots and pans, coffee percolators, toasters, bowls and teakettles. In the house furnishings: tableware, including graceful brandy inhalers; vases, smoking accessories and furniture. The scientific section is made up of precision, optical, drafting and surveying instruments, and there is a group of laboratory glass and porcelain comprising beakers, hydrometer jars, petri dishes and boiling flasks.

From the placement outside on the steps of the museum of the huge screw of an ocean liner, to the arrangement in the "jewel room" on the third floor of tiny watch springs and ball bearings, the settings and backgrounds are designed so as to concentrate maximum attention on each object individually and yet give a certain coherence to a display of more than a thousand items. The entire floor plan of the museum and the surfaces of the walls have been changed by factitious muslin ceilings, movable screens, panels and spur walls of

aluminum, stainless steel and micarta, and by coverings of oilcloth, natural Belgian linen and canvas painted pastel blue, pink and gray. Three methods of display have been employed: isolation (single pieces displayed like statues on pedestals); grouping (the massing of series of objects such as saucepans, water glasses and electric light bulbs), and variation (a different type of stand, pedestal, table and background for each object or series of objects). This style of installation, planned from the standpoint of the observer, tends to avoid the diffusion of interest which is so common to huge displays.

In the thorough and attractive catalogue which lists all the exhibits and contains about

seventy pages of illustrations, besides a brief "History of Machine Art" by Mr. Johnson, Alfred Barr, Jr., in the foreword writes: "In Plato's day the tools were simple handworker's implements, but today, as a result of the perfection of modern materials and the precision of modern instruments, the modern machine-made object approaches far more closely and more frequently those pure shapes the contemplation of which Plato calls the first of the 'pure pleasures.'"

Edward Alden Jewell of the *New York Times* heartily approved of this exhibition saying: "Selection of the material reflects taste and a sense of great variety in the panorama that unwinds, on floor after transformed floor, as the visitor makes his journey through this fascinating collection. . . . This intensely interesting exhibition adds another high spot to the museum's already brilliant record."

On March 5, two days before the exhibit was opened to the public, the museum invited Amelia Earhart, Dr. John Dewey of Columbia University, and Dr. C. R. Richards, director of the Museum of Science and Industry, to select the most beautiful object in the show. The fourth judge, Secretary of Labor Frances Perkins, was unable to leave Washington, but telegraphed her decision after studying the illustrations in the catalogue. After examining the exhibit for about an hour the judges reached a compromise decision, choosing a section of spring, an outboard propeller and a heap of steel balls for ball bearings as the first, second and third most beautiful objects. The public is having its chance to ballot for the most beautiful object, daily, until the close of the show.

This exhibition is the successful culmination of an idea long cherished by Mr. Johnson. From the time the board of trustees acquiesced to the idea of the show, eight months ago, he has been spending his time in steel factories and machine manufacturing companies throughout the East assembling the items. The products of seventy-eight companies are being exhibited. It was hard to convince a number of the manufacturers that their products were art. Mr. Johnson said: "I suppose they thought art was painted lampshades and bronze statuettes."

### Santa Fe in New York

As an eastern corollary of the celebration of the 325th anniversary of the founding of Santa Fe, New Mexico, the Hotel Piccadilly in New York City sponsored an exhibit of oil paintings of the old West, which attracted much attention. The exhibition, leaning to the commercial side, was supervised by Chalmers L. Pancoast, dean of New Mexico newspaper men, now residing in the East. The paintings were originally featured on the covers of *Street & Smith* magazines, and are by such men as Sidney Reisberg, Fred Craft, Harry Parkhurst, H. W. Scott, W. F. Baumhoffer, Gayle Hoskins, N. C. Wyeth, Arthur Mitchell, A. G. McGowan and W. H. Hinton—artists who sketched under western skies and whose work was considered authentic by experts of western lore.

Governor A. W. Hockenbuhl of New Mexico officially opened the exhibition with the following telegram: "I consider it a pleasant privilege to officially open the New Mexico art exhibit. . . . On behalf of the people of New Mexico I send warmest greetings to the patrons and guests at the New Mexico art exhibit and we cordially invite them to visit the Sunshine State and its ancient and historic capital of Santa Fe, where they will find a thriving art colony as well as intriguing archaeological fields and Indian pueblos in nearby vicinities. May your exhibit be most successful."



# "In My Opinion—"

Louis M. Eilshemius, American artist who has long been good "copy" for the New York newspapers, joins "The Layman" forum through which readers of THE ART DIGEST have discussed the problem of bringing the layman and the artist to a better understanding. He writes:

In my opinion the last two entrants' ideas are sound. The artist is not a business man at heart, but he can use reason as to the price he should receive for his work. He is the best judge. He knows what was difficult to paint or create in the black and white. For this he can command a better price. The layman or salesman is not able to judge.

Mr. Baldrey states that the quantity of the paintings decides. No, it does not. If a two-a-day artist paints two masterpieces, each is worth more than \$10. Why, I have received \$20 for a masterpiece which my salesman sold to a collector for \$600. No collector ever paid the artist such a sum. Therefore, a painting is worth what the buyer will give—to the salesman or artist personally.

Maria Ridelsstein, director of the Art and Style Studio, San Francisco, believes that the prefix "royal" of the European art market is supplanted in the United States "by a group of self-styled geniuses and art debutantes," and agrees with F. J. Schaible that one reason why the public does not buy lies in the pernicious influence of the "pseudo-intelligentsia." Miss Ridelsstein:

The slight difference between the works of beginners and those of some modernists should have already opened the eyes of the layman. Real values in art are independent of tech-

niques and schools. The situation is so tragic that it can be tolerated only with a sense of humor. The conditions are more tragic for the generation of younger artists than for the layman, because so many students are apt to study fine art instead of confining their aspirations and efforts to good craftsmanship, which could lead them into the applied arts as successful artisans.

The layman is kept from buying the pictures that display the trend of the times because he dislikes them. They are offered to him as the only real art, and the other styles which he might like to buy are described to him as inferior. If such a condition should prevail in the marketing of the necessities of daily life, drastic measures would be employed to remedy them. A few years ago a well known tobacco concern tried to increase its sales by advertising: "Reach for a cigarette instead of a sweet." This attempt was nipped in the bud by the chocolate manufacturers as unfair business competition.

The impressionists and conservatives, not being business men, are not an organized group and therefore have no united voice with which to combat such business technique. They will only see the necessity of making a united demand for fair competition when they are finally driven to the wall. The public will again buy when exhibits show all the various branches of the arts in a spirit of fair competition. When advertising and propaganda are equitably balanced, light will be thrown on the merit of the works of the many artists who now live unknown and forgotten because their work and technique are supposed to be out of style.

When we have attained to a level of higher business ethics, sizes and prices will be ad-

justed to the condition of the home and the purse of the average citizen. Then the layman who really has a desire for works of art will not be afraid to buy lest he be accused of "low brow" taste in his selection. Artists will make an honorable living at their profession.

A word regarding the general impression that works of art should be acquired as investments that will increase in monetary value for years to come. This idea has handicapped many a buyer in purchasing works of art. The layman hesitates and waits until he finds what he thinks will be a safe investment for his money. Let the future decide what is worthy of going down to posterity. Thousands of pictures created today will disappear from the earth and nobody will miss them. During their short existence, however, they will have fulfilled their mission of bringing joy and happiness to human beings.

An ensemble suit for daily wear or a piece of furniture is bought without any great calculation. How quickly we buy these at prices which would and should be sufficient to acquire a picture. Let the Darwinian theory of the survival of the fittest apply to pictures too. Those of no eternal value will disappear automatically after they have fulfilled their momentary mission. The task of selecting the ones that will be worthy of surviving should not be left to the self-interest of the art dealer and the speculative buyer. Let the layman be guided in his choice by his personal taste, his natural love for the picture, be it mainly for the subject, the story, the color, the perspective, or what not. The layman will lose out in every way if he lets himself be guided by quotations from what might be termed the "Stock Exchange of Art."

## DUVEEN BROTHERS

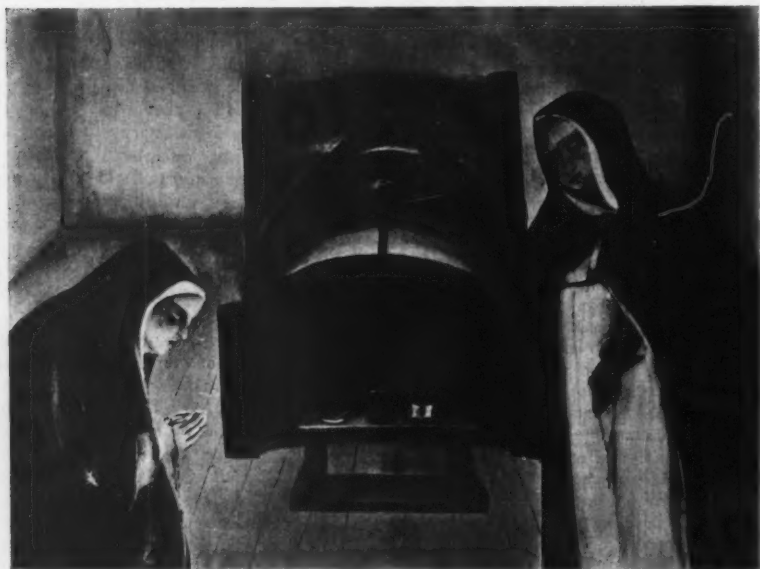
PAINTINGS  
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## Artist Dips Brush in Convent Memories



"Nuns at a Death Bed," by Anita Venier Alexander.

A nostalgia, harking back to the sixteen years spent in an Italian convent, is responsible for the mystic scenes of religious life included in the exhibition of paintings by Anita Venier Alexander at the Marie Sterner Galleries until March 17. Mrs. Alexander, a direct descendant of Francesco Venier, the last doge of Venice, was made a prisoner by the Austrians in the world war and married one of her captors, Franz Alexander, well known psycho-analyst.

As a result of the conflicting influences in her life, Mrs. Alexander's paintings show a strange mixture of mysticism and realism. One canvas, presenting nuns walking with their prayer books through the convent courtyard, suggests such an atmosphere of quietness that one almost expects to hear the swish of the nuns' robes or the sudden sound of chimes.

Dealing with death and prayers, the artist catches a certain forlorn bareness, made the more foreboding by eerie lights and mystical shadows.

### Hawaii Empty Handed

A commission without any work to perform seems to have fallen to Mrs. Livingston Jenks, director of the Honolulu Academy of Arts. She received confirmation from Washington of her appointment as subchairman of the PWAP for Hawaii on Feb. 15, the day the project was to expire.

Mrs. Jenks, receiving no further instructions, was unable to go forward with the work. She was not informed how much money had been allotted to Hawaii or whether any funds at all were available.

## "Hosannas"

More than 20,000 people visited the Municipal Art Exhibition, being held in the forum of the RCA building, Rockefeller Center, New York, during the first week of its opening. The show will continue daily including Sundays until March 31. There is an admission charge of 25 cents, the proceeds of which are to be used to make purchases from the show. A feature of the exhibition is a series of lectures being delivered daily from the floor of the exhibition by leaders in the field of fine arts.

Edith Halpert, whose idea this exhibit was, and Holger Cahill, who is the director of it, should feel highly gratified by the wholehearted enthusiasm with which the public has responded to this "mile of art." Sales were reported from the very opening night, and at the close of the first week more than \$10,000 worth of pictures had found new owners. Among them was a group of twenty prints and lithographs purchased by Mayor LaGuardia, who is sponsoring the exhibition, on the opening night.

The critics, too, have been overwhelmingly lavish in their praises of the arrangement, the pictures included, and the idea behind this mammoth presentation of art.

Margaret Breuning of the New York Post had this to say: "The real point to stress is that no one should fail to visit the exhibition . . . It is not merely that the lion and the lamb of the academic and modernistic have been made to lie down together in an ensemble which is, mirabile dictu, advantageous to each of them, but that the entire exhibit has been hung with consummate skill."

Royal Cortissoz of the New York Herald Tribune remarked that fervent congratulations are due to all those responsible for what he believes will be remembered as "the first American Salon." He, too, commented on the equilibrium which has been obtained in hanging the works of both the academic and modern camps of art and said: "For years the artists have wanted some common ground of this sort on which to come together. Now that they have it they justify themselves, and the pleasantest thought the exhibition evokes is that since it has been so well made it is bound to have successors."

"I have called it a Salon because in its scale at least it recalls the familiar Parisian institutions and, though most of the contributors are New Yorkers, there are some from out of town and doubtless in the future the thing will be more national in scope. As it stands it has one advantage over the French prototype, it shows a greater freedom from "sickness" and routine."

To Henry McBride of the New York Sun it seemed to be "the best show of contemporary art that New York has yet seen." "The artists," he continued, "apparently have all sent of their best. Apparently, for the moment, they have suppressed all feuds. Academicians, independents, salonnists and unclassifiables here lie down together and the joke of it is, that the average citizen who knows nothing of the strife between the various societies, will see no incongruity in this amalgamation. It is a good show, he will note, with something in it to suit every man's taste—and that is all there is to it."

Helen Appleton Read of the Brooklyn Eagle was so enthused with the opportunities of bringing art to the attention of a wider audience, afforded by this show, that she hoped there would be others and that this is just a forerunner of an annual event. She felt that

[Continued on page 22]

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## "Indiana"

The 27th annual exhibition of work by Indiana artists and craftsmen, at the John Herron Art Institute, in Indianapolis, until April 1, is outstanding as revealing a freedom from any foreign influence, according to Charles E. Burchfield, who served with Clyde H. Burroughs, secretary of the Detroit Art Institute, on the jury of selection. Slightly larger than last year, the exhibition contains 188 examples, chosen from more than 600 entries. Lucille E. Morehouse points out in the Indianapolis *Star* that the arrangement of the show, done under the direction of W. D. Peat, director of the museum, has "added much toward a general effect that is artistic, well balanced and extremely pleasing."

The Art Association's prize of \$150 for a "meritorious work of art" was awarded to Lawrence McConaha's "Coke Otto," an industrial subject. Paul R. Jones, young Indianapolis artist, won the J. Irving Holcomb prize of \$100 "for a painting of special excellence" with his "Indiana Farm." Paul J. Baus, youthful son of the well-known portrait painter, Simon P. Baus, took the first sculpture prize with a portrait head of his father, carved from Indiana limestone. The second sculpture prize went to Seth Welsey for a portrait head entitled "Bob Tschaegele."

Honorable mention in sculpture was awarded to E. H. Daniels for "J. Edwin Kopf," a plaster cast head colored a gray-green. First honorable mention in painting was given to Frederick Polley's "The Acacia Tree." "White Phlox" and "Corn Flowers," two still life compositions, won an honorable mention for Stuart Eldredge, as did "Builders," a figure painting, for Cecil Head, and "Quiet, New Hampshire," a landscape, for Constance Coleman Richardson. There were three honorable mentions in the water color section, the first going to Frances Failing, the second to Forrest Stark, and the third to Ouidabon Henry. Color prints by Josephine Hollingsworth Poulsen and Alice Claire Hollingsworth were likewise honorably mentioned.

Mr. Burchfield was quoted by Miss Morehouse as saying of the exhibition: "I think that the freedom from any foreign influence makes the exhibition outstanding. It is an honest, native outlook, which I think is most valuable at the present time in American culture. I think the Indiana artists' feeling for landscape is very fine. They feel the landscape in an emotional way, and are not just interested in theories and problems of art. I always look for that—the emotional content and the sincerity. Many artists are trying to paint like Matisse and other foreign artists who have become noted. Here I feel that the artists are trying to be themselves."

Mr. Burroughs feels that Indianapolis artists compare most favorably with those of any other large city. He writes: "One of the things I have noticed is the fine landscape painting. I have been on juries of several exhibitions, and usually find about three still life compositions to one of any other subject. Next to figure composition, I consider the landscape the significant kind of painting. Here I find that the standard of figure work is about as high as it is in Chicago, St. Louis, Cleveland and Detroit. If they say Chicago is more artistic than Indianapolis, I would say, no. It is because they have more artists, and not because they have better quality."

### Sentimentality

"Sentimentality is bad enough in love but worse in art."—Le Baron Cooke in *Epigrams of the Week*.

## Indianapolis Gets a Fine Romney Portrait



"Mrs. Jane Dawkes," by George Romney.

Most encouraging for the still depressed fine arts market is the continued buying activities of the museums of the country. Following the lead of the Metropolitan Museum, the public institutions in all sections appear to be sponsoring an active buying movement among works of the old and modern masters—while depression prices still rule. One of the latest acquisitions is by the John Herron Art Institute of Indianapolis, which has just acquired from the Knoedler Galleries, New York, a portrait of "Mrs. Jane Dawkes" by George Romney.

This painting comes from the collection of George Hougham Skelton of Cheltenham, England, and is mentioned in Romney's diary. Mrs. Dawkes, the subject, took as her second husband Morris Robinson, scion of a rich and influential family, and was the mother of Morris, third Lord Rokeby, and Matthew, fourth Lord Rokeby. She died in 1810 at the ripe

age of 87. Romney has depicted her dressed in a white satin cloak trimmed with fur, and with hair dressed high in the style of the day.

Romney, apprenticed to the comparatively unknown Christopher Steele, got a sound training in the grinding and mixing of permanent colors. Consequently his pigments nearly always retain their original freshness. Charles Johnson in his volume on "English Painting" says Romney's portraits show that, while he was frequently "shallow and lacking in sympathy, he could at times understand the mind of a child as well as suggest the charms of a lady."

### Junior Members Hold Show

Forty junior members of the National Arts Club, of New York, are exhibiting oils, water colors, drawings, sculpture and pottery at the club's quarters, 15 Gramercy Park.

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## New York Criticism

[A great deal of what is written by art critics consists of perfunctory accounts of exhibitions that fail to interest the writers. Now and then, when the New York critics present positive views, THE ART DIGEST tries to epitomize them in this department.]

### Mangravite's Transitional Stage

Peppino Mangravite, exhibiting at the Rehn Gallery through March 17, is passing through a period of transition, according to Malcolm Vaughan of the *American*: "The aloof and rather mannered style which has generally characterized his work in the past is now giving way to a more human approach, a more 'genuine' directness and a wider range of values. Yet he is making progress. When the change has been finally accomplished, Mangravite will have given his painting a larger force and a deeper scope than it seemed destined to embrace. Meanwhile, his latest canvases—with one or two exceptions—have lost something of his old assurance and fluent skill, being here experimental, there hesitant and yonder even a trifle clumsy. Such is the temporary price he pays for his development."

These paintings, drawings and water colors are the fruits of a Guggenheim scholarship in the south of France. Helen Appleton Read of the *Brooklyn Eagle* spoke of a romantic element in Mangravite's work: "The romantic intensity, always an essential attribute of his work, has been allowed a wider scope. One manifestation of this is the fact that he has painted fewer still-lives and has concentrated on figure compositions and landscapes with figures."

The *Herald Tribune*: "All of this artist's paintings are free from convention. At the same time it cannot be said that his independence has carried him far in the matter of composition or that he has yet formed an acceptable style. His work intimates promise rather than achievement."

### Etnier's Steady Development

Stephen Etnier, exhibiting at the Milch Galleries until March 18, paints everyday scenes on "Main Street" with zest and fluency. Each

year the critics remark about Etnier's steady development, and his present show evokes even greater approval and encouragement. Etnier's most ingratiating and characteristic expression lies in his landscapes, which are filled with clear atmospheric freshness and gay movement. He has been working in South Carolina and Bermuda, and in these canvases he has caught the pictorial quality of South Carolina and the breezy clarity of Bermuda.

"It is an attractive show," says Carlyle Burrows in the *Herald Tribune*, "and a spirited one. Etnier's style is as direct as it is invigorating. His landscapes and marines have for some time clearly indicated his spontaneous way of seeing and feeling, and the same confidence, the same clarity in dealing with picturesque subjects continues to enliven his observations. Progress in his work may be found in several canvases evincing fresh feeling and taste for color and a tendency toward better simplification."

Calling him a "decorative realist," Edward Alden Jewell of the *New York Times* said: "Etnier has his own theories with respect to the handling of sunlight. He can obtain an effect that, atmospherically, is crystal-clear without seeming to create a vacuum. His is a painting method that might easily fall into habits of mere fragile prettiness, but that so far has certainly not done so."

"With colors that are fresh, light and gay, he weaves poems in which the strength of a governing purpose holds the design gracefully yet always firmly in place. This exhibition, it is a pleasure to report, argues the steady development of a blithe and disciplined talent."

### Chatterton's New England

C. K. Chatterton's paintings of New England villages and streets, hilltops, trees and white meeting houses, which were on view at the Macbeth Gallery, gave Henry McBride of the *Sun* "the same reaction that one gets from reading Thoreau and Emerson. His manner of setting down his reactions has the integrity of his point of view, which is characterized by directness and candor. . . . Chatterton's point of view is characterized by certain serene enjoyment of actualities that amounts almost to a philosophy of life."

Margaret Breuning of the *Post*: "The trenchant vitality of Chatterton's rendering of the American scene, at least, that section of it which interests him, is peculiarly his own. He has, it is true, been compared with and confused with Edward Hopper, yet the point of view and the handling of each artist is really widely disparate. . . . Chatterton seizes the vitality, the strange mingling of old and new, of the crude and the mellowed in a flavorsome rendition that succeeds strikingly in capturing the quality of each scene. It is good painting, too, excellent design and intelligently related color that intensifies the emotional note of each canvas."

### Sterner Still on the Crest

Malcolm Vaughan of the *American* congratulated Albert Sterner on his exhibition at the Kleemann-Thorman Galleries. "With the zest of youth and the discriminating taste that comes with ripe maturity, he has within the last two years produced the ablest paintings of his career," wrote Vaughan. "In his latest paintings Sterner proves himself a master of the brush."

Margaret Breuning of the *Post* saw "a striking change in palette from his former work," but noted that he still had the same "characteristic manner of envisaging subject matter and the technical proficiency that mark this artist's work."

Royal Cortissoz of the *Herald Tribune* remembered Sterner's skill from back in the '90s, and mentioned the progress and "remarkable advance" he has made. "Sterner is a veteran. He established a studio here in New York as far back as 1885. Yet he is painting today with the vigor and ease of his prime. There is no lessening of vitality and gusto in his stroke. He remains on the crest of the wave."

### A Saber-Like Impasto

The German expressionist, Paul Kleinschmidt, exhibited a score of his paintings at the Lilienfeld-Van Diemen Galleries, fresh from his one-man show at the Chicago Art Institute. Carlyle Burrows of the *Herald Tribune* found Kleinschmidt to be "one of the most convincing of the modern painters in Germany. His landscapes, still lifes and figures reflect a dynamic and vigorously intellectualized point of view."

"Kleinschmidt impavily charges his canvas with intense, high-keyed vibrations," said Edward Alden Jewell of the *Times*. "He lathers on the thick paint with long, terrific, driving strokes. The rugous surfaces are unresting, whipped to eloquence by a passion that may now and then appear strident, but that seldom fails to carry the spectator along with it on a wave of breath-taking exhilaration."

Henry McBride of the *Sun* remarked: "Kleinschmidt paints with abounding vigor, lays in his impasto with saber-like sweeps which, while ignoring objective niceties, establish the structure and hue of his vision with firmness and decision. He employs a cool palette that runs largely to steely grays."

### Critics Regret Waugh's "Monotony"

It was difficult for the critics to evaluate the series of marine paintings by Frederick Waugh at the Grand Central Galleries, since they all depicted the mighty sea changed only by a variety of moods. Margaret Breuning of the *Post* was the most sympathetic, for while the others agreed on his skill and regretted his "monotony," Mrs. Breuning pointed out that a careful consideration revealed "a remarkable variation in the design, in the color pattern,



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in the tempo of each canvas. The mood of the dynamic elemental forces that is implicit in each of these paintings has been appreciated and carefully differentiated in its transcription. Combing breakers, purple seas, headlands that defy the attack of the waves that besiege them, the threat of the sky reflected in the threat of the sea—these and far more varied themes are all discriminatingly developed, each in its own scheme of color and design."

Waugh is adroit in composition, according to Royal Cortissoz of the *Herald Tribune*, and "in depicting the sky, as in depicting the ocean, he uses what one feels to be an accurate eye as well as great manual skill. There is no one painting nowadays who can beat this artist in registering the weight and the push of mighty waters or the beauty they take on beneath the rays of the sun. Unfortunately his pictures suggest a formula as much as observation. They vary a little in design, but in essential substance they fall upon something like monotony. The pathway of light comes to pall. It seems an affair of the studio rather than of nature."

To Edward Alden Jewell of the *Times* these paintings give evidence of Waugh's deep knowledge of the sea. Skillfully done, in Jewell's opinion, they are full of "romantic realism, effected with a good deal of genuine artistry. Mr. Waugh has always waited until he could surprise nature's most inspired moment. There are no calm seas, though not invariably do the elements unite in producing a full gale. And sometimes, in the wildest assaults, you will find little nacreous shimmers of calm along the fringes of this fury."

#### Helen Haas, Bourdelle Pupil

Helen Haas, a young American sculptor, who studied eight years with Bourdelle, is exhibiting her work at the Seligmann Galleries until March 17. Henry McBride of the *Sun* thinks that she has "a manner of her own" untouched by Bourdelle's teaching, for he said: "That excellent master sometimes overpowered his pupils to an unrecoverable extent. But not so with Miss Haas. . . . One of the odd features of the work is the robustness of the gentleman sitters. This does not always occur when women carve portraits of men."

Margaret Breuning of the *Post* also commented on her individuality, saying that "Miss Haas has profited by the tutelage of the great sculptor, but has found her own particular idiom of expression, freed from any compulsion of following the example of her illustrious master."

#### Sound Painting and Wit

Through rightness of color and individuality, Joseph Hauser's exhibition of water colors at the Morton Galleries is a success, in the judgment of Margaret Breuning of the *Post*. "He preserves a remarkable clarity of definition without any banal explicitness of detailed statement. His witty notation lends verve to many of his themes, yet his painting appears to be first in consideration, and his amusing comment secondary. Viewing his work, one does not feel that he is straining after humorous

## Mahonri Young and His "Cachet of Life"



"Grecian Vase," by Mahonri Young.

Mahonri Young, well-known American sculptor and descendant of the Mormon chief, Brigham Young, is exhibiting a group of his drawings at the Ferargil Galleries in New York City until March 17. Composed exclusively of drawings in red chalk and black, they give evidence of Young's command over form, both in knowledge and in execution. It is chiefly an artist's exhibition, for these drawings, deep in knowledge, reveal the power of line and plastic rhythms, done with a swift and spontaneous stroke.

"These are no hackneyed, conventional drawings," said Royal Cortissoz of the New York *Herald Tribune*, "but vibrant impressions of the figure, bearing a personal stamp. Mr. Young is simple, forthright, direct. He gets the cachet of life itself into his draftsmanship

and leaves many of his studies beautiful in the bargain." Cortissoz considers the above "Grecian Vase" the "most distinguished piece in the entire collection. It has dignity as well as power. It is the work of a draftsman of the first rank."

Regarded by Edward Alden Jewell of the New York *Times* as being particularly apt with sanguine crayon, Young's work has more vitality than most sculptors' drawings. "His line is extremely resilient, endowing form with a sense of tension and life that makes each one of the items of this large exhibit significant. . . . Few draftsmen have a more synthetic line in the building up of form than Mr. Young. He is able to define planes without cutting them, no mean accomplishment, in the creation of plastic form."

effects at the expense of his art as is only too frequently the case in many works which have a witty content."

To Howard Devree of the *Times* Hauser's show revealed "decided growth in freedom of color and in assurance of treatment and approach."

#### Ederheimer Studied—and Then

Richard Ederheimer, who has not exhibited for a number of years, is showing 37 portraits at the Newhouse Gallery until March 17. Originally an art dealer, Ederheimer did not take up painting until he was 40 years old. Then he won the unanimous praise of the critics because of the naïve charm of his untrained technique. Later he studied painting and became dissatisfied, so he undertook once more to express himself directly and innocently. But he could not entirely forget the technical problems he had mastered, and his ingenuousness became conscious. "In consequence," said Malcolm Vaughan of the *American*, "his earlier portraits are his best, the earlier the better. Yet the later works reflect his blithe joy in

the task, the delicacy of his natural perceptions and the force of his refined taste. . . . But the earlier works are more winning."

This presents a problem to Ederheimer. All of the critics preferred his earlier things, and since he cannot go backwards, he will have to trust to the future and a change in the critics' opinions. Edward Alden Jewell of the *Times* acknowledges that "in the best work of the collection the native qualities of the painter make direct impression. A power of vigorous often crude expression that carries conviction

[Continued on page 19]

### Chester H. Johnson Galleries

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OLD AND MODERN MASTERS

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## Dufy Captures Spirit of British Sport



"Ascot," by Raoul Dufy.

The first Raoul Dufy exhibition in New York in three years is being held at the Pierre Matisse Gallery until March 27. This spirited show includes about twenty water colors of horse racing, yachting and rowing made last summer in England. He deals with regattas along the Thames and animated racing episodes glimpsed at Epsom. Dufy is the youngest of the once execrated Fauves, the "wild beasts" of Paris, who included Matisse and Braque. Besides being skillful as a water colorist, he also paints in oils and is a scenic designer.

The gayety and congestion of England's sporting places lent appropriate material to Dufy's deft and debonair brush. "Dufy has been discovering that England, beneath an outward crust of reserve, is really very gay after all," said the *Herald Tribune*. "The paint-

ings, for the most part, are in his characteristically spirited, impromptu and colorful style. Several capture the spirit of the congested Thames course at Henley during the spring rowing matches. Others give vivid glimpses of the packed stands at Epsom, with their flags and bookmakers' banners, while the exclusive paddock at Ascot is seen in another spirited water color."

Edward Alden Jewell of the *Times* described Dufy as an "exponent of the shorthand school of art," employing a "stenographic" technique. "He indicates, does not precisely define or fill out, the theme provided by a world of common experience all around us. His dots and dashes are notes of reminder, airy symbols by means of which a visual experience may be reported suggestively."

## Subservient Skill

At the gallery of Ralph Chait in New York a group of Chinese sculptures from the collection of Edward Krenn still continues to attract art lovers and art authorities. This impressive group of Bodhisattvas carved in wood and retaining different degrees of their original polychrome surfaces, ought to be a revelation to the occidental mind. Margaret Breuning gave an earnest and appreciative criticism in the *New York Evening Post*. She discussed the inner meanings and the obscure interpretations of Chinese art.

"The ability of the Oriental artist to embody in concrete form a symbol of inner life is always amazing to the Western mind," she wrote. "The highly developed technical skill apparent in all these superb figures is completely subservient to a metaphysical ideal of expressing the order and harmony of universal laws at the same time that visual pleasure is afforded by beautiful rhythms and fluent surfaces of natural forms."

"One of the carvings, a fragment, including a head and part of the torso, is given so benignant an expression that it becomes benevolence incarnate; even the elaboration of intricately carved headdress does not detract from this impression of intense benevolence. One of the most magnificent figures, an early one, shows a Bodhisattva in a position of relaxation, a conventional pose, but a far from conventional sculpture in its splendor of conception and brilliance of craftsmanship."

"It is the ability to fill conventionalized forms with new, fresh content that gives such vitality to these sculptures in which the Oriental ideal of seeking beneath appearances a plastic symbolism more significant of reality than any literal reproduction could be so strikingly realized."

## Breckenridge's Three Stages

The evolution and transition, through many years of activity, of the work of Hugh Breckenridge are clearly presented in the retrospective exhibition of his paintings being held until April 5 at the Pennsylvania Academy of the Fine Arts. Mr. Breckenridge has taught at the Academy for the last forty years.

The show begins with Breckenridge's early works, which reveal the Impressionistic influence and his interest in light and color and atmospheric phenomena. From his second period there are canvases which demonstrate his development toward a more solid and definite naturalism. This progresses to his third and present period in which the artist is working in pure abstraction in an effort to obtain "a more emotionally expressive result."

Unusual composition and color combinations are evident in the artist's more recent pictures. The impression received from his latest work is that Breckenridge is "endeavoring to produce an emotional reaction equivalent to that of music, not depending upon natural forms but derived from his reaction to nature and life." Critics have found in this effort "a greater power of invention and originality which, in the abstract production, is a vital necessity."

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## Abstractionist Wins a Cortissov Word

Cleverness marks the exhibition by Pablo Gargallo, Spanish sculptor, at the Brummer Gallery, New York. Working in iron in an abstract manner, Gargallo twists and bends, making holes where one expects solids, and produces strong forms with precision and delicate grace. Thirty-five years ago Gargallo was one of Europe's naturalistic sculptors, working with that thoroughness and regard for detail that is expected in realism. His new style was not arrived at overnight, but followed a long process of evolution. Gargallo's work is advanced but easily read. Omitting all that is unessential, he retains the salient traits that make an object recognizable.

"This sculpture is strangely akin to painting—the more strangely when we realize that the work is forged in iron," wrote Edward Alden Jewell of the *New York Times*. "Gargallo may justly be called a blacksmith-sculptor. He has mastered a forbidding medium and can at length lure from this recalcitrant metal every effect desired, whether it be that of the metal's massiveness and strength or that of almost incredibly delicate airiness and grace. Scale, too, is perfectly elastic; he can work as dexterously in little as in large."

In the opinion of Royal Cortissov of the *New York Herald-Tribune*, Gargallo's show "demonstrates the triumph of cleverness over absurdity." The sculptures, he says, "consist of hollow articulation, skeletonized representations of this and that figure. Instantly they call up the anecdote of Doctor Johnson and the performing poodle. The marvel, said the great man, was not that the poodle should have performed so well, but that it should have performed at all." Mr. Cortissov described "Greta Garbo of the Eyelashes," herewith reproduced, as being "uncannily plausible."

He continued: "Each work here, in short, is an ambiguous tour de force, disconcerting as a work of art but convincing as a transcript from life. It is one of the oddest and one



"Greta Garbo," by Pablo Gargallo.

of the most amusing incidents ever staged in a New York gallery."

According to E. Teriade, the sculptor has had his share of bitterness and pain and is now "a prey to ill-humor," with "black desolation" reigning "on the devastated visage of this sad figure," yet "without seeming so, the man is happy, completely happy." This master of iron, this creator of "nervous and suave images," has forged for himself "a mask which might be entitled 'The Man No One Understands.' He will probably wear it all his life. It will be the only one he will never sell."

## Prints at Auction

The second part of the collection of etchings from the galleries of Samuel Schwartz's Sons, Inc., is being placed on exhibition at the Plaza Art Galleries, New York, on March 18 until its dispersal the evening of March 22.

Frank W. Benson is represented by some of the best of his plates, such as "Two Gunners," "Passing Flock," "Pair of Pintails," "Turnstones" and "Chicadee."

Blamip who depicts the Jersey peasant and scene is exemplified by "The Centenarian," "Benediction at Sea," "Road to the Farm" and "Butterfly." Anders Zorn has been compared to Blamip for his portrayal of his Swedish confreres and is here represented by "Mme. Simon," "Oxenstierna" and "Vicke," as well as several of his best nudes.

A group of contemporary English etchers includes Muirhead Bone, with his ever popular "Manhattan Excavation," a number of very fine Camerons, and Seymour Haden's "The Agamemnon," "Challow Farm," and "Wareham Bridge."

Works by Whistler and his biographer Pennell also appear. The Whistlerian etchings are "Bead Stringers," "Old Battersea Bridge," "Fumette," and "Hurlingham," among others. Thirteen of Pennell's best lithographs, and etchings are of New York, London and Continental scenes.

Other etchers whose works are included are Gerald Brockhurst, Roland Clark, Mary Cassatt, Axel Haig, Gordon Grant, Charles Meryon, Jean Francois Millet, Louise Rosenberg, Al-

phonse Legros, Laura Knight and William Walcott.

The first collection of modern lithographs by American artists from Whistler to Percy Crosby, the creator of Skippy, will be sold at the Plaza Art Galleries on March 23.

The nearly 200 prints include "Going to the Front" by Kerr Eby; a representative group of the works of Arthur B. Davies, several prints by the late "Pop" Hart and "Fleet on the Hudson" by Childe Hassam.

Boardman Robinson is represented by a portrait of "Professor C. W. Eliot" of Yale and his famous lithograph, "European Chess Board," which depicts President Wilson, Clemenceau, Lloyd George and Lenin engaged in the intricacies of a "chess" game.

The economy of line of Percy Crosby, who has been termed the "American Toulouse-Lautrec," is shown in "The Polo Player" and "Diving."

Fine impressions, all in early state proof and signed in pencil with the Butterfly, make up the Whistler group.

## A Color Experimenters' Show

The Boston artist, Carl Gordon Cutler, a member of the Fifteen Gallery, New York, is having a one-man show there from March 19 to 31. Mr. Cutler has always been a student of color, and with Charles Hopkinson and Charles Hovey Pepper has conducted many experiments, particularly with spinning tops, to determine the actual color of various fabrics in different degrees of shadow.

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Lawrence is brilliantly represented with *Portrait of Frederick Hemming*. Gainsborough, Schreyer, and other artists are also represented with notable works.

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## Old Masters and Antiques Mark Coming New York Auctions



"Le Vieux de Mantes," by J. B. C. Corot.

The estate of the late distinguished banker and art collector, Henry Seligman included many important eighteenth and nineteenth century French and English paintings which will be dispersed at a sale at the American Art Association-Anderson Galleries, New York, the evening of March 29 following exhibition there from March 24.

A portrait of "Frederick H. Hemming, Esq." painted by Lawrence about 1824-5, from the collection of Frederick H. Hemming Esq. Jr., and which was exhibited in the Royal Academy Exhibition in 1873 and at Birmingham in 1828, is one of the items in the catalogue. Among others are Gainsborough's "Portrait of a Lady" and an interesting painting of "Arnold Joost Von Keppel, 1st Earl of Albemarle, K. G." by Sir Godfrey Kneller.

Two companion works, "Summer" and "Autumn" by Francois Boucher which have passed through several notable collections ap-

pear in the French group. L'Hermitte, Ziem, Henner and Corot are also represented. The Corot canvas is "Le Vieux Pont de Mantes" (Mantes-sur-Seine) which was painted about 1855-60 and was presented by the artist to M. Hubert Martincourt. It was shown in the Exposition de l'Ecole des Beaux Arts, Paris, 1875. It is illustrated, and described in Robert's "L'Oeuvre de Corot." There are other French works by Daubigny, Jules Dupré, Diaz, Harpignies, Gerome and Charles Emile Jacque.

English landscapes include several examples by John (Old) Crome, a "Stable Scene" by Morland and a painting by Ridgway Knight.

On March 17, before dispersal the afternoons of March 22, 23 and 24, a group of rare tapestries, antique Oriental carpets, fine bronzes and interesting period furniture as well as a large assemblage of art objects and decorations from the collection of the late

Stanford White, now the property of Mrs. Stanford White, and the properties of Mrs. E. Llewellyn Bull, Mrs. Annie D. Drake and Miss Helen V. Drake, will be placed on view at the American Art Association-Anderson Galleries, New York.

One of the Stanford White tapestries, "A Royal Hunt," a very rare Tournai Gothic millefleurs hunting panel, about 1510, is woven in worsteds, highlighted with silk and remarkably well preserved. Various Brussels tapestries include a late sixteenth century example, "Victorious Agamemnon Distributing the Spoils of War," having a border woven with figures emblematic of the sun, moon, earth, and the virtues, amid clusters and swags of fruits, flowers and urns.

The furniture group consists largely of French and English period pieces, although there are examples of Continental and American cabinetry. The English furniture covers the Jacobean, William and Mary, Queen Anne and Georgian periods. Adam, Hepplewhite and Sheraton pieces are also represented. A complete Georgian molded pine paneling for a room of the Chippendale period with marble mantel and fireplace comes from the Burgomaster's House, Whitby, England.

The art objects are of an extremely varied character, and range from a repoussé brass baptismal bowl, Nuremberg, sixteenth century to Peruvian blue and white embroidered linen towels of the sixteenth and seventeenth centuries. A fine group of K'ang-hsi and some Chi'en-lung appear in the Chinese porcelains.

Signed pieces of inlaid cabinet work by the leading French ébenistes of the eighteenth century are the highlights of the assemblage of period furniture and decorations from the estate of the late Madeleine S. Stern, which will be dispersed the afternoons of April 4, 5, 6 and 7, following exhibition from March 31, at the American Art Association.

There are also important French eighteenth century paintings among which are a self-portrait by Greuze and examples by Watteau, Boucher and Pater.

Among the signed items of the catalogue are an acajou and tulipwood marquetrys poudreuse by Pierre Garnier; a pair of important Louis XVI acajou half-round buffet tables, mounted in bronze doré by J. H. Reisner; a pair of Louis XVI semi-oval consoles mounted in bronze by Jacques Tiamey and two suites covered in exquisite Aubusson floral tapestry of the period, one a late Louis XVI—in the transitional Louis XVI-Directoire style, consisting of a canape and eight fauteuils; and the other a Louis XV, consisting of a canape and six fauteuils. All are carved and gilded.

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## New York Criticism

[Continued from page 15]

to the beholder is one of the chief assets of his work, combined with a gift of picturesque arrangement that gives astonishing vitality to his portraiture."

### Down Into the Subconscious

Some of the critics found it rather difficult to interpret the abstractions of Georges Papazoff, Bulgarian artist and friend of the late Jules Pascin, who is being introduced to New York by the Marie Harriman Gallery, by a one-man show of twenty-three abstractions until April 7.

The only canvas which can be interpreted without having "to reach down into the subconscious," in Margaret Breuning's opinion in the *Post*, is "Eclaircir," one of a series of paintings which were the result of the artist's war experiences. "It is a tremendously moving work in its poignancy of emotional appeal," said Mrs. Breuning.

Edward Alden Jewell wrote in the *New York Times* that he had found his way about the apparent maze thus: "Papazoff's designs, once we have laid aside all thought of interpretation on a realistic basis—once, in fact, we have decided not to look upon them as abstractions in the deeper sense of the term—can be ingenious and entertaining."

Henry McBride of the *New York Sun* noted a definite theme presented in the picture "Le Poete." A trait of the painter which appeared to be unusual to him, too, was that "his larger pictures are more dramatic, more impressive generally, than the smaller productions" whereas "the majority of young painters make promising little sketches only to go all to pieces when attempting a serious expression."

### Romanticism and Realism

Four American painters, who depict both romantic and realistic subjects in their canvases, had a group showing of their works at the New School for Social Research until March 15. They are Dorothy Deyrup, Minna Citron, Vincent Spagna and Max Arthur Cohen.

It was the first showing anywhere by Miss Deyrup, who reflects in her work an appreciation of the beauty of nature which is "direct and convincing if somewhat lush in color" according to the *New York Post's* critic. Mr. Spagna's pictures revealed social consciousness expressed in a technique "not yet commensurate with his artistic invention," said this same critic. However, this was considered "a far better condition for a young artist than to possess facility of technique and have nothing to say with it." Mr. Cohn in his water colors presented every day and landscape scenes as they actually are. Minna Citron, who is known for her humorous portrayals of the episodes of everyday life, combines in her work what Mrs. Read of the *Brooklyn Eagle* termed "the interpretation of the relation of art to society and the development within the art forms of painting and drawing."

The *Post* found in Mrs. Citron's work a growth "in her ability to give thoroughly coherent, unified impressions in both her landscape and figure work."

## Blumenschein Brings Southwest to New York



"Canyon, Red and Black," by Ernest L. Blumenschein.

Ernest L. Blumenschein, who was turned years ago from a figure painter by the beauty and grandeur of the Southwest scene, will hold a one-man show of Western landscapes, by which he has gained his nation-wide reputation, at the Grand Central Art Galleries, New York, from March 20 to 31. Listed among the exhibits will be a number of Blumenschein's latest canvases, giving a fine opportunity to evaluate anew this artist's undoubted ability to express his love for nature in its most beautiful and powerful aspects.

Mr. Blumenschein, a firm believer in letting his painting do his talking, makes this brief statement of his artistic credo: "I enjoy all forms of art, from the prehistoric through the Egyptian, Mayan, Chinese, Japanese, Indian, Persian, Grecian, Roman and European

up to the latest modernist. I would include our country if I honestly could, but I have not seen any native North American art I could recognize as such, excepting that of the American Indian.

"Out of all these arts, the standards that touch me deepest and that I have constantly held before me are those of Beethoven, Michelangelo and Shakespeare. Nature moves me most, but nature is not art. One phase of art is man's ability to express the profound love he has for nature, to interpret in his particular language—and it matters not what language he has learned to use—the beauty, the joy, the drama, or the despair of his life. I hope some day, with the equipment I inherited, to reach the point where I can paint well the nature that surrounds me."

### Pollet's "Composers Group"

At the Downtown Gallery, New York, until March 31, recent paintings by Joseph Pollet are being shown.

The main feature of the nine canvases on view is the "Composers Group" which is comprised of four life size paintings of Bach, Mozart, Wagner and Beethoven, as conceived by Pollet. The artist has created the portrayal of each composer from his own intellectual and emotional reaction to his music.

There has been a transition in the painter's form of expression, regarding which he says: "The present work enunciates the fundamental, technical, conceptual and ideological terms of the new language which I feel I have now clarified. . . . It is chapter three in the evolution begun four years ago when I left for Europe."

### A Woman and "the Rockies"

Mrs. Louise Richards Farnsworth is presenting her first New York exhibition at the Montross Gallery with a large group of Rocky Mountain scenes. Consisting of 26 larger canvases and 26 small sketches, the exhibition, which continues until March 24, pictures the mountains in many moods.

Born in Salt Lake City, Mrs. Farnsworth studied at the Art Students League and in Paris, only to return to paint those scenes which played an emotional part in her childhood.

Travelling through the Northwestern part of America and up into Alaska, she has captured, in a free and exuberant manner, the mountains under a mantle of snow, in the heat of summer, and with all the riotous colors of Autumn;—at dawn, in golden afternoon, and at sunset.

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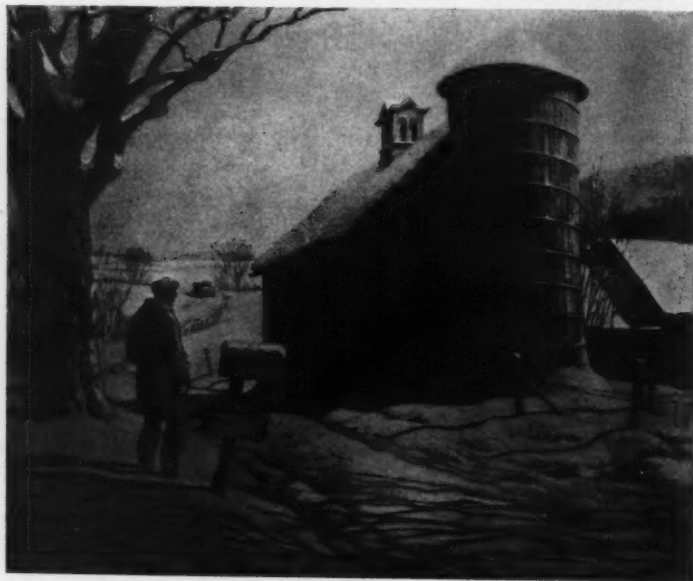


## Among the Print Makers Old and Modern

Eleven Countries Represented in California's Print International



"Le Vigneron," by Arthur W. Heintzelman.  
Gold Medal.



"R. F. D.," by Martin Lewis. Winner of the  
Bronze Medal.

The fifteenth International Exhibition of the Print Makers of California, an exhibit of nation-wide influence in the world of prints, is being held at the Los Angeles Museum until March 31. Retaining its wide scope, the show this year compasses 200 prints from eleven countries, selected from more than 1,000 submitted examples. Conservative prints hang in juxtaposition with those of the modernistic school, the former being chosen by H. M. Kurtzworth and the latter by Nelson Partidge, Jr.

The medals and honors were distributed by a jury composed of H. M. Kurtzworth, Benjamin C. Brown and Sumner Spaulding, representing the Los Angeles Chamber of Commerce. The gold medal, offered by the Los Angeles Chamber of Commerce, was awarded to Arthur W. Heintzelman for his etching, "Le Vigneron," a powerful characterization of an old man holding a bowl. The silver medal, donated by the Print Makers Society of Cali-

fornia, went to Glenn and Treva Wheete for their three block prints in color—"Day's End," showing a cowboy riding wearily home as the sun sets over the desert; "Making Tortillas," a Mexican interior; and "Wild Blackberry Time," a typical scene in Arkansas. To Martin Lewis was presented the bronze medal for his two drypoints of rural scenes, "Route 6" and "R. F. D."

Vladimir Pukl of Czechoslovakia, alone of the European print makers, was honored by the jury of awards, taking one of the honorable mentions with his block print, "Pastorale," a romantic old world scene in which a shepherd plays his flute under a spreading tree while his goats and a comely maiden recline at his feet. Another honorable mention was awarded to Herschel C. Logan for two wood engravings, "On Fifth Street" and "Old Corn Crib," depictions of the rural theme. The former also took the bronze medal at Kansas City's midwestern annual. Vernon Jay Morse's

two block prints, "Chinatown," a realistic rendering of San Francisco's most famous section, and "H. E. T." earned him the distinction of an honorable mention. Indicative of Hawaii's rising position in the art world is the awarding of an honorable mention to John Kelly of Honolulu for his aquatint, "Kaonohi."

### "Drugstore Prints"

Drugstores used to sell drugs, ice cream sodas and gaudy, be-ribboned, boxes of candy. Within the last two or ten years they have branched into hardware, lunch counters, book stalls and circulating libraries. News comes from a little town in Arizona that a small drug store called the "Palace Pharmacy" handles prints and etchings, with a preference for George Elbert Burr and Stow Wengenroth.

Despite the fact that conditions are still somewhat depressed there, the proprietor recently sold a Burr print for \$40, and a Wengenroth lithograph called "Rocks, Eastport." Each winter this ambitious drugstore salesman, who is also an amateur photographer, visits New York and makes his selection of prints.

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## Among the Print Makers, Old and Modern

### The People Have No Taste in Art? Here Is Ample Refutation

For the last twenty years America has experienced a most intensive campaign to develop the "art consciousness" of the people. The scores of art organizations and museums which at that time were participating in this effort have seen their ranks swell to hundreds. The marvelous growth in such effort in this score of years stirs enthusiasm, but this enthusiasm is checked by the scoffers who say that the American people are not an artistic people by nature, and that such propaganda is in vain.

Now comes the positive refutation of the scoffers, in the shape of "What 279,000 Liked in Prints" at the new galleries of Walter M. and Gordon L. Grant, 9 East 57th Street, New York, in the rooms formerly occupied by the G. R. D. Studio. The display comprises the thirty-five prints which attracted the most interest among the 279,000 persons who visited the exhibition of prints last year at the Century of Progress Exhibition at the Art Institute of Chicago. The list proves that the ordinary American has a positive taste in art, and a good one. It is headed by one of the finest prints in the world, Marcantonio Raimondi's "Adam and Eve," after Raphael, and every one of the other thirty-four is by a recognized master, ranging from Van Dyck to Peggy Bacon and Pablo Picasso.

The list was carefully compiled by Gordon L. Grant, who had charge of the print exhibition at the World's Fair. Throughout the five months he kept a record of the reactions of the visitors. He actually talked with 15,000 of them. They were the general run of folks from the farms and "Main streets" of the country. Here are the prints which they liked best of all:

Old Masters—Marcantonio Raimondi, "Adam and Eve"; Anthony Van Dyck, "Lucas Vorsterman"; American—Peggy Bacon, "Aesthetic Pleasure"; George Bellows, "Stag at Sharkeys"; Marie Cassatt, "The Parrot"; Timothy Cole, "Mona Lisa"; Howard Cook, "Guerrero Woman"; Arthur B. Davies, "Sea Maidens"; George (Pop) Hart, "Jury"; Edward Hopper, "East Side Interior"; Thomas Nason, "Leaning Silo"; Stow Wengert, "Harbor Street."

English—Robert Austin, "Portrait of a Lady"; Murhead Bone, "Spanish Good Friday"; Sir D. Y. Cameron, "Five Sisters"; John Copley, "Cafe Greco"; Francis Seymour Hayden, "Sunset in Ireland"; Dame Laura Knight, "Five Clowns"; Clare Leighton, "Landing"; James McBey, "Desert of Sinai."

French—Paul Albert Besnard, "Dans les Cendres"; Robert Bonfils, "Little Table, Still Life"; Felix Buhot, "Westminster Palace"; Honore Daumier, "Rue Transnonain"; Edgar Degas, "La Sortie du Bain"; Eugene Delacroix, "Bengal Tiger" and "Forgeron"; Fantin Latour, "Embroiderer"; Jean-Louis Forain, "Poilu" and "Unwed Mother"; Gavarni, "What! You Don't Know Dachu's Aunt?"; Eugene Isabe, "Return to Port"; Alphonse Legros, "Cardinal Manning"; Auguste Lepere, "Amiens Cathedral"; Charles Meryon, "Rue Morgue."

Spanish—Pablo Picasso, "The Blind."  
Swedish—Anders Zorn, "Bather, Evening."

Perhaps the most astonishing thing about the list is that the names of Rembrandt and Dürer are missing, though both were represented by famous prints.

"The list that I have compiled from actual conversations with visitors to the World's Fair," said Gordon L. Grant, "positively refutes the cry of the intelligentsia that 'America has no aesthetic taste,' and that other cry of a minority in the art world that 'Americans are embryonic in their appreciation of fine things,' and discourages the attempts to ram down the throats of a seemingly woe begone public the half baked 'isms' of a pseudo culture."

[Continued on page 27]

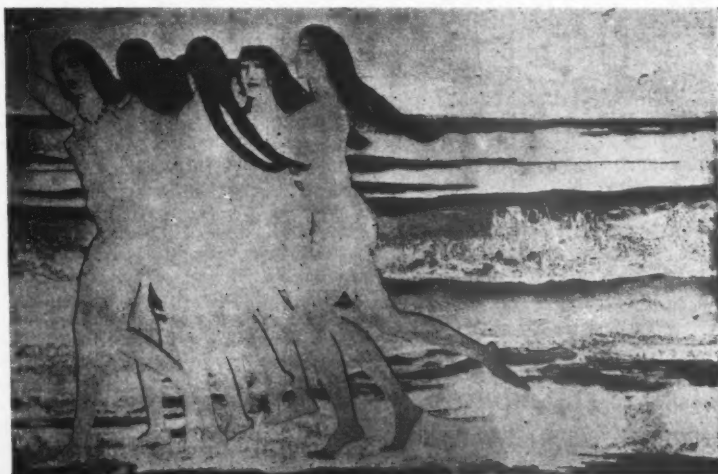


ABOVE—

"Adam and Eve." Engraved by Marcantonio Raimondi, After a Design by Raphael. Courtesy of the Museum of Fine Arts, Boston.

BELOW—

"Sea Maidens," by Arthur B. Davies. Courtesy of Ferargil Galleries.



## The News of Books on Art

### "Graphic Humor"

The first book to trace the art of graphic humor in America from the time of the earliest known Colonial print through the Civil War is "A History of American Graphic Humor" by William Murrell (New York; Whitney Museum; \$5.00). Christopher Morley, well known wit, has written the introduction.

Mr. Morley begins by commending the Whitney Museum for its publication of Mr. Murrell's "fascinating history." Like "the admirable 'Mr. Punch's History of England,' which gathered together the significant cartoons of the Victorian era in England," Mr. Murrell's album, Mr. Morley says, "affords priceless resources for the more sober scholar." But Mr. Morley ought not to have stopped there, for this "synoptic view of American pictorial satire" has attractiveness for the general reader and the student of American history as well as for the artist and collector.

The 237 illustrations which make up the book include many items of rare merit. Engravings by Benjamin Franklin and Paul Revere, which were crowded with allegory and explanatory remarks, as well as Thomas Nast's venomous cartoon attacks on Tammany, are there.

Three forms exist in comic graphic art, says Mr. Murrell. The cartoon is "with or without humor—a forceful presentation by means of exaggeration of a topical political or moral issue. It is intended for a wide audience, and it makes use of popular symbols and slogans. The grotesque is often more in evidence than the comic, because the political cartoon is designed to make something ridiculous, not merely laughable."

The caricature is "a satiric exposing of individual physical peculiarities and idiosyncrasies of manner. . . . It is that parody of manner and vesture, of gesture and facial expression, which says the unsayable too-elusive things which words cannot depict."

The humorous drawing is distinct from the caricature in that the former presents "a ridiculous situation, or the comic aspect of a pathetic one." The force of all three forms, Mr. Murrell points out, is largely determined by their economy of line.

Mr. Murrell's style is fluent and his material is extremely interesting.

### The Art Annual

As has been its custom for thirty years, the American Art Annual in its latest edition, Volume XXX (Washington, D. C.; American Federation of Arts; \$10.00), reports authentically the diversified achievements of art in America during the year, 1933. Alice Coe McGlaughlin and Katharine Lacy Hoover are the editors.

The usual helpful fund of reference material is assembled in this compilation, which has become invaluable to artists, connoisseurs, clubs, libraries and everyone connected with art in any capacity. It contains a fifteen page summary by Frederic A. Whiting, president of the American Federation of Arts, which records the significant events in all branches of art activity during the past year. Mr. Whiting remarks that 1933 was a year of extreme contrasts. In spite of the dreariness of the year's economic outlook, the events which transpired in the field of art which he found encouraging were: the dedication of several fine new museum buildings, the Century of Progress Art Exhibition and the recognition—for the first time—by the Government of the place of artists in American civilization.

A biographical directory of painters and sculptors which has not appeared in The Art Annual since 1931, lists 5,250 living American artists. Of these 750 exhibiting artists are listed for the first time. An obituary section gives a brief biographical account of 150 persons eminent in the art world who died within the year.

There is a section devoted to museums, associations and societies in which 1,075 organizations are listed with notations of their annual reports, staff members and officers.

Information as to curricula and tuition fees is given in the listing of art schools, including universities and colleges with art departments.

A record of paintings sold at auction during the season for \$200 or more is included and is classified and accompanied by an index of 355 artists—old masters and new—whose works are thus catalogued.

### "Enjoy Your Museum"

In issuing its seventh and eighth booklets "Prints (II)" by Pauline and Roy Vernon Sowers and "Sculpture (V)" by Carl Thurston in the "Enjoy Your Museum" series (10 cents each), the Esto Publishing Company of Pasadena, Cal., announces in a bulletin that "these booklets are not intended for people who wish merely to read about art at home, but are designed to help those who are actually looking at works of art." Because of their simple, direct and practical quality these booklets are a great aid to the museum and gallery visitor's enjoyment.

Roy Vernon Sowers, co-author of the booklet on "Prints," is a connoisseur-collector, dealer and lecturer. Mrs. Sowers is an engraver and etcher. The two Sowers give an approach to prints, on their aesthetic and technical appreciation, several other aspects of this medium, and a few personal suggestions.

Carl Thurston advises in "Sculpture" that one should not "make the mistake of thinking that sculpture is a helpless sort of art which cannot rise above a certain dead level of interest." The things to study for the greatest appreciation in sculpture, he suggests, are solidity, surface, contours, movement and subject, and he presents the high spots to look for in each instance.

### "Hosannas"

[Continued from page 12]

it was "high time that New York's civic pride should include an interest in the artistic manifestations of municipal life."

"Not excepting the Armory Show of 1913," she wrote, "this show is the most effective example of exhibition technique that has been accomplished in the city. There is plenty of space, the lighting is excellent and the hanging superb. The arrangement of the sculpture, under the direction of William Zorach, is in itself, a work of art, and the hanging of the pictures, under the direction of Leon Kroll, is another feat of showmanship. In the case of the pictures the opportunity for amusing and suggestive juxtapositions without loss of an effective appearance has been made most of."

"This 'mile of American art,'" said Edward Alden Jewell of the New York Times, "ought to be walked by every able-bodied citizen. No mile so long or, all in all, so full of profit for the pedestrian, has ever before been marked off in the local art world."

He also commended the hanging committee on doing an "unusually fine job. . . . Every participant whatever his affiliation, whatever his artistic point of view, is granted life, liberty and the pursuit of happiness. The exhibition represents a degree of good-fellowship, of fraternal give and take, that must to many of us have seemed out of the question a few years ago. Much real benefit should result from this confluence of forces. . . ."

"One sincerely hopes that this show may be visited by hundreds of thousands of New Yorkers. It is New York's own, and a demonstration of which the community has every right to be proud."

It is always interesting to hear what the dispassionate point of view is of "out-of-towners," who are not motivated by civic pride. Dorothy Gaffy, art critic of the Philadelphia Public Ledger, supplies this note, but she too joins in the chorus of hosannas: "What such an exhibition can mean to art in this country is incalculable. It marks a unity of action that has in it a fine epic flavor, based, one dares to hope, on the general realization by artists that they are all brothers under the skin. There is about the presentation something of magnificence. Dignity, after all, is in the point of view, and the first municipal art show in America has a dignity that is the direct result of showmanship."

"Our hat is off to Mayor Fiorello H. La Guardia, who sponsored the exhibition; to Rockefeller Center, whose enthusiastic support made possible the 'mile of American art'; to the architects, Reinhard & Hofmeister, who with true American zeal took an architectural skeleton and in three weeks' time converted it into thirty-five galleries; to the committee of Museum directors, who brought standards to a show that might have gone haywire, and to Leon Kroll, the committee chairman, who from the great conglomerate of works submitted developed through his genius for hanging a brilliant show."

"The eyes of the country may well be focused upon this New York venture, for it is much more than a local performance. It is the beginning of a national movement, the first stirring of America's pride in her own art ability. Perhaps for the public, the first reaction will be one of amazement, that anything so basically interesting should for so many years have skulked in dark corners. Enthusiasm is a spark that may well end in a conflagration, for what the American public is about to learn is the value of art as first-rate entertainment."

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## "New England"

Robert Strong Woodward, whose "A Country Piazza" was reproduced in the 15th January issue of *THE ART DIGEST*, has just closed a most successful one-man exhibition at the Syracuse Museum of Art—an exhibition which seems to have earned him the title, "captain of the whole spirit of New England." Anna W. Olmsted, director of the museum, writing as critic for the *Syracuse Post-Standard*, highly praised Strong's "Americanism."

"Nowadays," she writes, "one hears much about American art and a certain overworked phrase that stresses '100 per cent Americanism' in all the arts—a terrible self-consciousness, one gathers, about this being American, or whatever it is. And one wearies of a veritable 'hue and cry' on the subject. Quietly, meanwhile, and far from the maddening crowd of such vapors and bally-hoo, Robert Strong Woodward in his peaceful home at Shelburne Falls, Mass., has been painting the American scene that happens to lie just beyond his own latch-string."

"And steeped in the atmosphere of New England—so enamoured of its tranquil and yet poignant beauty that his work becomes for all of us New England itself—Woodward has achieved landscapes that represent the finest kind of Americanism. It is an Americanism compounded of realism tempered with true poetic feeling, realism that is arresting without being stark or running to dregs—that may bring a lump to one's throat but never for a moment permits the lukewarm tear of sentimentality."

"For Mr. Woodward's point of view is that of an intellectual—the high soul that takes the high road.' His is the seeing eye, kindly, intense in its sympathy, even as that of a god looking upon a world that is his for the creating."

## The Independent Show

As a protest against the treatment of the Diego Rivera mural at Rockefeller Center, the Society of Independent Artists will not hold its annual exhibition there, but will continue to utilize the Grand Central Palace as it has in previous years. The closing date for entries is April 6, and the exhibition will be held from April 13 to May 6.

As usual there will be no prizes and no jury. The entry fee or dues is four dollars, which entitles the exhibitor to include four works. The secretary is A. S. Baylinson, 54 West 74th Street, New York.

## Harry Sternberg's "Instruments"

The outstanding feature of the show of etchings by Harry Sternberg which is being held until March 31 at the Weyhe Galleries, New York, is a series of thirteen prints entitled "Instruments," comprising imaginative representations of the essential qualities of such musical instruments as the trumpet, the oboe and the violin. In juxtaposition to these fantastic prints is a group of realistic pictures of industrial construction, burlesque and the dance.

## Some Brand New Artists

Contemporary Arts of New York which is an association for the purpose of introducing new artists in every field, is holding an exhibition until March 31 of new work by artists who have been introduced since its incorporation in 1931. Joseph Solman and Jan Corbino, scheduled to exhibit in April, are represented.

## In the Realm of Rare Books

### Bixby Americana

Considered probably the most outstanding memento from George Washington's library now available, is his own copy of Robertson's "History of the Reign of the Emperor Charles V," London, 1782, in four volumes, which appears in the collection of the late Mr. and Mrs. W. K. Bixby of St. Louis being placed on view on March 24 at the American Art Association-Anderson Galleries, New York, prior to dispersal the afternoon and evening of April 5. Libraries and property of other private collectors are also included in the same catalogue, which is replete with collectors' items of rare interest. The title-page of each of the four volumes of the Robertson History bears a beautiful specimen of Washington's autograph and a fine impression of his bookplate.

A complete set of the Presidents appears in the autograph collection in the form of autograph letters ranging from George Washington to Franklin D. Roosevelt. A two-page missive written by Washington and dated July 23, 1797, is one of the very few autograph letters in which he admits that his crops are a failure. In an autobiographic letter by President Johnson, he records his inability to write. A letter of John Adams reveals in part his theory of human life. In one of the several autograph letters of Thomas Jefferson, which is dated May 10, 1817, it is interesting to note how closely the "first Democrat" predicted the problems which confront the country today.

Important first editions and manuscripts of eminent English and American authors include Cooper's "Last of the Mohicans" in the original boards, Philadelphia, 1826; Hawthorne's "Scarlet Letter" in the original cloth binding, a presentation copy from the author, and a fine copy of the first issue of Mark Twain's "Adventures of Tom Sawyer" in the original cerulean blue cloth with gilt edges.

The Bixby collection includes a Eugene Field group among which is his "Tribune Primer" in the original wrappers, a presentation copy. Others are "Echoes From the Sabine Farm," illuminated in water color, tempera and black-and-white; "Love Songs of Childhood," one of 15 copies, with manuscript verse. Autograph manuscripts of twenty-three poems translated by Field from Horace, as well as autograph manuscripts of "Mrs. Billy Crane," "The Fisherman's Feast," "Jack Haverly," "The Clink of the Ice" and others appear.

A 10,000 word autograph manuscript of Lafcadio Hearn's "The Chief City of the Province of the Gods" is still in the original paper wrapping in which it was sent by Hearn from Japan to Houghton Mifflin. It is addressed by the author. There is also a signed four-page autograph letter from Hearn to Henry Watkin.

### Morgan Treat Is Extended

The date of the closing of the exhibition of 152 illuminated manuscripts from the Pierpont Morgan Library at the New York Public Library has been extended to an undetermined time after Easter.

The manuscripts date from the ninth to the sixteenth century and were selected from among the 750 illuminated or textual manuscripts in the Morgan Library because of the artistic or historic significance of the illuminations and miniatures.

### Lincoln's Mercy

Thomas F. Madigan, New York bibliophile and authority on autographs, through whose hands more letters by Abraham Lincoln have passed than have been handled by any other person, has just acquired a collection of more than fifty autograph letters and documents of the "Great Emancipator." Mr. Madigan last year received the degree of Doctor of Humane Letters from the Lincoln Memorial University "in recognition of his attainments in literature and art and his preeminence and authority in Lincolniana."

According to Mabel Green in the *New York Sun*, Mr. Madigan acquired the present manuscripts from a collector who apparently was an admirer of Lincoln's magnanimity and specialized in autographs that reflected that phase of his character. Several of the signatures constitute indorsements on the back of applications for the discharge of soldiers from the Union Army. Other papers in the group order the suspension of the death sentence. The collection proves that Lincoln was the embodiment of mercy.

An interesting story is connected with one of the autographs in the group. It is of a young widow, Mrs. Lindsey Hamilton, an old acquaintance of the Union brigadier-general, Greene Clay Smith. Mrs. Hamilton was anxious to send a pair of boots to her brother in Richmond, who had been shot in the ankle while serving in the Confederate Army, and needed them so that his ankle would heal properly. General Smith took her to see Secretary of State Stanton, who refused to aid her. She then went to see President Lincoln who, on having the situation explained to him and hearing the result of the Stanton interview, wrote on a card: "Let these boots go through to Richmond immediately, as directed. A. Lincoln." The President then said to Mrs. Hamilton: "We hope he will properly recover and live happily with all of us under one government before a great while."

Of the many stories of Lincoln's mercy, Mr. Madigan told Miss Green that he considered the best one to be that of the father who was seeking a pardon for his son condemned to death for desertion. After hearing the case, the President directed his secretary to telegraph the commanding general to suspend execution in the case until further orders from him.

When the father demurred, saying to Lincoln that the boy's mother would not be satisfied and that there was nothing to prevent Lincoln giving further orders on the next day, Lincoln shook his head.

"My good man," replied Lincoln, "I have to do the best I can, for the generals are complaining because I pardon so many. They say that my mercy destroys discipline. Now, when you get home, you tell his mother what you said to me about my giving further orders, and then you tell her that I said if your son lives until they get further orders from me, when he does die, people will say old Methuselah was a baby compared to him."

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## A Review of the Field in Art Education

### Drawing's Place

Gottlob Briem, well known etcher and an instructor in the life and antique classes at the Grand Central School of Art and the Brooklyn Institute of Arts and Sciences, has arranged an exhibition of famous examples of drawings at the Brooklyn Museum. The drawings are illustrated by written notes and diagrams and include the works of all the masters of line, Dürer, Rembrandt, Holbein and El Greco; on through to the French masters, Degas, Matisse, Gauguin, Van Gogh, Cézanne, Picasso, and the German modernist George Grosz. Sponsored by the Brooklyn Institute of Arts and Sciences, this compact and interesting exhibition, which just closed, created such an impression that it will continue to be viewed at the Museum in portfolio form and will be put on again from Sept. 15 to Oct. 15.

One important thing needed in American art is thorough drawing, according to Briem. With a wealth of material in the land, artists of every blood and of different temperaments, America is well on its way to becoming the leading nation in art. To get to the top one must start at the very bottom with good drawing as a basis. It is appalling, in Briem's opinion, to note the low average of good draughtsmanship in the work revealed at current exhibitions. If the student and the younger artist will realize that the very cornerstone of a great art lies in drawing and severe training, they will be able to eliminate years of hopeless floundering through various movements and will arrive at success at a much earlier age and while youth still lends vigor and freshness.

In conjunction with this exhibition Royal Cortissoz, art critic of the *Herald Tribune*, and Edward Alden Jewell of the *Times* wrote their definitions of drawing. To Mr. Cortissoz it "consists in the definition of form through linear art. It is not enough, however, that line should establish an accurate record of form. It should be, in and for itself, a thing of multiple significance. It should be beautiful line, beautiful and vitalized, capturing the subtlest modulations of form in a living and intensely interesting manner. And it should be line inalienable from the personality of the artist. Whatever he has of power, or delicacy, or grace, or honor—in short, every element of his artistic character, should disclose itself in the strokes

of his pencil. . . . In the study of drawings we draw nearest to the most intimate nature of the artist, we get his essential cachet. In his drawings he reveals himself and all his magic."

Edward Alden Jewell wrote: "Unless draftsmanship be made to appear an academic and therefore lifeless end in itself, I think one can scarcely over-rate its importance. Drawing or its equivalents cannot be dispensed with in any serious form of aesthetic expression, whether we have to deal with art, with music, with drama or with literature. Every work of art must possess form—even though this form be no more tangible than a nice manipulation of mistily related areas of color.

"As generally considered, form involves line. And in art that saliently makes use of representational or even of definitely distinguishable forms, the function of line becomes, naturally, a major issue. . . . Line that defines form also shepherds the whole composition into an aspect of coherent unity. As in purely ornamental pattern-making, so here, line articulates and marshals the rhythms at play in a design. Thus the importance of drawing, as we range through its multiple and indispensable activities, can hardly be over-estimated."

Defining the term drawing as it applies to art, in a simple and comprehensible manner, Mr. Briem said: "There are only two ways of drawing. The first, to go about it like a child expressing an idea or image in pictorial form which may be fine and beautiful but not wholly convincing. The other, to state the idea as our masters did and do, by working according to the basic laws of pictorial art.

"Of these laws the most important and least known and taught is that drawing is to create or recreate what we see with our physical and mental eye, using a line and a plane without additional help of light and dark to achieve a convincing transformation of plastic form and space on a flat surface. It is justifiable and highly instructive to copy a master's painting or drawing, but when one tries to copy a model or landscape it becomes absurd. The size of an object undergoes a considerable change, such as a still-life, a landscape, towering mountains, high sky, a rocky coast in Maine, an endless ocean or a storm with everything rebelling and in motion. Matter stays plastic in space. To imitate color or value of an expanse on paper or canvas means to stop its movement. Why try to compete with the camera which in the hands of a master will do beautiful things.

"Genius is labor. In art as an expression one's personal reaction towards an object is of the utmost importance. One will get out of it just as much as one brings to it. Great

men were masters of the things they did. They knew and felt their objects. If you copy or imitate you are merely proving that the object masters you.

"The prominence of line and plane are an indispensable base of pictorial art. The realization of this provides an instructor with something very concrete and dependable. Searching for planes a student must analyze form and invent lines and planes to put his conception on paper, a beginning which is bound to sharpen his eye for realities. It improves his judgment for the significance of forms. He is free of the surface influences of the object and independent of confusing lighting. One should not mistake the mere blocking in of form with the use of plane.

"If we can at an early stage of art instruction impress upon the student the soundness and beauty of good past and contemporary art, we make him immune to the influences of meaningless work."

### Promoting an "Epidemic"

The young engineer, the English major, the forester, the medic, the law student, in fact, all of the 5,000 students of Syracuse University, are to be exposed to art with the hope that it will "take" in a virulent form and that a general epidemic of aesthetic appreciation will spread over the campus.

A practical program for taking art to the student not directly interested has been inaugurated by the College of Fine Arts with the purchase of several hundred dollars worth of prints which will be circulated among the various colleges, fraternities and living centers on the campus. Accompanying each print will be a short biographical sketch of the artist and a brief interpretation of the work itself. Informal lectures by the faculty of the art department will also be given. The present print collection, which will serve as a nucleus for a larger one, includes works by old and modern masters of the European and American schools.

The College of Fine Arts of Syracuse University, the first institution of its kind in this country, was founded in 1873 as an experiment in American education. It is this year celebrating the anniversary of its first dean, Dr. George Fiske Comfort, one of the founders of the Metropolitan Museum of Art.

### 80 Ceramists Exhibit

Objects for both interior and garden decorations, such as wall fountains, garden jars, sun dials, bird houses, vases, bowls and lamps as well as decorative table accessories, are on view in the 36th annual exhibit of the New York Society of Ceramic Arts at Rockefeller Center, until March 26. The works of eighty members and invited ceramists appear.

Among those whose works are shown are Henry Varnum Poor, Maud Mason, Wheeler Williams, Elizabeth Poucher, Hunt Diederich, Buk and Nora Ulreich, Mrs. Jessie Stagg, Heinz Warneke, T. Okajima, Mrs. Benjamin Vanderhoff, Walter Suter, Aimee Vorhees, William Soini, Cornelia Chapin, Genevieve Hamlin, H. Robert Bacher, and Majja Grotell.

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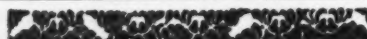
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## A Review of the Field in Art Education

### Seven Postulates

J. H. Bender, editor of *Fine Prints*, assuming the role of pall bearer to the modern French wave, offers seven postulates as to what does not constitute a great and lasting school of art—lessons, which he states, have been dearly learned from the experiences of the past two decades.

"A few weeks ago," he writes, "a well-known French art dealer took me to one side and asked this question, 'What will America take up next?' I could see the hungry look in his eyes as he asked it, and I realized that he too knew the game was up as far as 'Modern French Art' is concerned.

"For my part I cannot say that I am sorry. It has been a glorious spree and I do not intend to complain about the inevitable headache that is sure to follow. In the long run we will profit by the experiences of the past few years. Whether we have paid too dearly for this experience only time will tell.

"Fifty years from now we will be able to look at the boat loads of 'Modern French Art' that we have purchased in the last two decades and judge it fairly. In the meantime let us consider these seven postulates:

"I. A school of art is not necessarily great or lasting because it is difficult for the layman to understand.

"II. A school of art is not necessarily great or lasting because it is new or different from what has been done in the past.

"III. A school of art is not necessarily great or lasting because the men who started it were mental incompetents or moral degenerates.

"IV. A school of art is not necessarily great or lasting because it happens at the moment to be in vogue among the educated classes.

"V. A school of art is not necessarily great or lasting because it is fostered by the majority of the better known academies.

"VI. A school of art is not necessarily great or lasting because its exponents are awarded first honors in contemporary exhibitions.

"VII. A school of art is not necessarily great or lasting because reputable dealers offer its creations for sale."

### Six Weeks of Learning

The New York School of Fine and Applied Art is planning a summer course of study which should appeal to the student who can take the full six weeks and also to those who would like to devote a certain amount of leisure time to the pursuit of a favorite subject.

In all the departments—house planning and decoration, costume design, graphic advertising and illustration—the courses are so arranged that each week a specific phase of the subjects offered is emphasized. For the first time, students who cannot enroll for the complete course may take the special units in which they are most interested, each unit consisting of a week of half-day sessions. In the lecture course, which is given one hour daily and offered in six weekly units, such subjects as mural painting, style and design analysis for the buyer and shopper and a special series on hobbies will be presented.

### New York Aids Youthful Sculptural Talent



*Spero Anargeros and a Group of His Heads.*

Too often the work of young people in art is judged with the thought in the background of the immaturity of youth's expression of experience. Forest Grant, director of art in the schools of New York City, in viewing the recent exhibition of ceramic sculpture at Panhellenic House by the Haaren High School potters said: "Art should not be considered with regard to the age of the artist, because native creative and technical ability often appears in youth fully developed." Mr. Grant also remarked he recently had noticed a great increase in talent among the young people.

The exhibition, which was organized by Florence Newcombe, head of the art department, Mrs. Mabel Brady, art instructor, and R. Wesley Burnham, principal of Haaren High School, was the result of an unusual experiment in art instruction. Courses in modelling were introduced into the curriculum of the high school art department by Miss Newcombe four years ago, making it possible for young boys or girls to specialize in this field while completing their regular secondary education. Two boys who hope to be professional sculptors have just been graduated from the school's "four year plan" in modelling and have won scholarships to the Art Students League and the school of the Roerich Museum. They are Spero Anargeros, who will study with William Zorach at the League, and Domenick Facci, who will continue his work under Pietro Montano.

Haaren High School is the only secondary school in New York, and perhaps in the United

States, to make modelling a four-year course and part of the regular curriculum. It thus permits specialization in this branch of art by boys and girls, who, denied by economical or other reasons the advantages of an art school, might otherwise miss the opportunity of testing their predilections for art.

The aim of the special ceramic classes at Haaren High School is to develop a feeling for fine craftsmanship along with creative expression and a sense of beauty. Visual memory and development of the imagination figure in the method used. The fact that in the show there were examples by more than 200 students proves, Miss Newcombe says, that clay is a most natural medium.

Among the sponsors were Mayor LaGuardia and Superintendent of Schools Harold G. Campbell.

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**"On the Mississippi"**

The art colony of Ste. Genevieve (Missourians pronounce it Stee Geneve), which was founded for the development of individual contemporary art and its appreciation in the Middle West, will celebrate its third anniversary this summer. Members of the colony have held two annual exhibitions, the last one opening the new museum at Ste. Genevieve.

As an outgrowth of the colony, Jessie Beard Rickly and Aimee Schweig, both pupils of the late Charles W. Hawthorne, established the Sainte Genevieve Summer School of Art. It is located on the Mississippi River, 65 miles south of St. Louis, in a lovely section of the Ozarks. Ste. Genevieve, which has been called the "Mother City of the West," has many quaint French buildings, 200 years old, that are rich in painting qualities and historical significance.

The school offers a six weeks summer course from July 9 to August 18 in outdoor and studio painting from the model, landscape and still life. Special lectures and criticisms are also given by visiting painters and teachers of recognized ability and reputation.

The directors of the school are well known artists in the Middle West. Mrs. Schweig is a portrait painter and Mrs. Rickly, a landscapist, was recently awarded the bronze medal at the Kansas City Midwestern Exhibit.

**Summer at Mills**

For the second consecutive year, Alexander Archipenko, director of L'Ecole d'Art in New York, will be visiting art instructor at the Mills College Summer Session of Art, in California. An internationally recognized leader in the field of sculpture for twenty years, Mr. Archipenko also has a wide reputation as a teacher whose students in Berlin, Paris and New York are emerging into eminence in their own right. Miss Waite and Miss Weimann of the Mills College Extension Staff will assist him in the sculpture, painting and drawing studios.

Dr. Alfred Salmony, author of important works on Asiatic art, formerly associated with the East Asiatic Museum at Cologne and now a member of the University in Exile, in New York, will present a series of 30 lectures on Asiatic artistic traditions. He will be assisted in the summer course by Dr. Anna Cox Brinton, professor of archaeology at Mills College, whose travels in China have added further interest to her scholarly presentation of oriental art. The summer schedule for the department of art will be completed with a course in applied arts—a work shop class under the direction of Gustav Breuer of Mills College and the Rudolph Schaeffer School of Rhythmo-Chromatic Design in San Francisco.

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## No Taste in Art?

[Continued from page 21]

"From the old masters to the moderns the  
prints most generally accepted had the follow-  
ing points: a well balanced and centered com-  
position, draughtsmanship and a tonal quality  
which gave the visitors an instant grasp of  
the subject depicted. The list would arouse  
an instant desire for possession in any print  
connoisseur. The modern prints were like or-  
phans, yet those few which appealed contained  
the aforementioned essentials.

"Among the visitors whose reactions were  
recorded there was at one time a group of  
young ranchers who had arrived with cattle  
trains. Their unanimous choice was Arthur  
B. Davies' 'Sea Maidens,'—a print which seem-  
ingly would appeal only to the most exacting  
art sophisticate.

"When the seeming oddities of selection are  
sifted, one is firmly convinced that aesthetic  
appreciation in America is above the most  
optimistic standards."

### Bancroft of Colorado

Honors at last month's exhibit of the Den-  
ver Artists Guild at the Denver Art Museum  
were carried off by Albert Bancroft, self-  
taught painter of Rocky Mountain landscapes,  
according to a review by Charles A. Bowes.  
Mr. Bancroft's "Rock Bound Lake" found  
greatest favor among gallery visitors. For the  
last 15 years Bancroft has lived with his  
artist-wife in their crude log cabin near Esta-  
brook, taking frequent excursions to isolated  
beauty spots of the state.

Mr. Bancroft's winning canvas in the Guild  
exhibition is, according to Mr. Bowes, "a  
painting of one of the innumerable sparkling,  
crystal-clear lakes which lie like gems amidst  
the snow-capped peaks of Colorado. It is  
typical of his work in that its principal ap-  
peal is its naturalness. Primarily it is a beau-  
tiful mountain lake brought so realistically to  
the spectator that delicate shades seem to  
play among the crags in the background and  
soft breezes seem to move among the trees  
and shrubs which dip down to the water's  
edge."

### A Time and Place for Everything

Mayor LaGuardia, who was one of the don-  
ors for the founding of the Leonardo Da Vinci  
Art School, New York, was present at the  
opening of the semi-annual exhibition there of  
the Leonardo Da Vinci Art Club. The show  
consisted of oils, water colors, fashion and tex-  
tile designs and sculpture. The Mayor de-  
clined to make a speech saying that an art  
gallery was for "the showing of works of art  
and not for public speaking."

### The Ceramic Gold Medal

At the annual meeting of the American  
Ceramic Society, presentation of the Charles  
Fergus Binns Gold Medal for eminence in  
artistic achievement during the last year was  
presented to Frederick Carder, director of the  
Corning (N. Y.) Glass Works. This is the  
tenth of the awards, five of which have been  
won by Americans.

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# Great Calendar of U. S. and Canadian Exhibitions

**DEL MONTE, CAL.**  
**Del Monte Art Gallery**—Mar. 15-Apr. 15: Paintings by Arthur Hill Gilbert; California landscapes.

**LAGUNA BEACH, CAL.**  
**Laguna Beach Art Association**—To Apr. 1: New show by members.

**LOS ANGELES, CAL.**  
**Los Angeles Museum**—To Apr. 15: Italian paintings from the S. H. Kress collection. **Foundation of Western Art**—Mar.: California books and book binding; California pictorial photography. **Public Library**—To Mar. 31: Prints of famous personages, shown by Los Angeles Art Assoc.

**MILLS COLLEGE, CAL.**  
**Mills College Art Gallery**—To Mar. 25: William Morris exhibition. Mar.: Exhibit of 19th century drawing and water colors, Sarah Belinda Tebbe.

**MORRO BAY, CAL.**  
**The Picture Shop**—Mar.: Work of local artists.

**OAKLAND, CAL.**  
**Oakland Art Gallery**—To Apr. 4: Annual exhibition of paintings and sculpture.

**PALOS VERDES, CAL.**  
**Community Arts Association**—To Apr. 8: Exhibit of sculpture, Southland sculptors.

**PASADENA, CAL.**  
**Pasadena Art Institute**—Mar. 15-Apr. 19: Pasadena Society of Artists; paintings, Carl Oscar Borg, Paul Lauritz, Otto H. Schneider. **Grace Nicholson Galleries**—Mar.: Oriental paintings and objects of art. **Fern Burford Galleries**—Mar.: Work of California artists. Miniatures from World's Fair, California Miniature Society.

**SACRAMENTO, CAL.**  
**Crocker Art Gallery**—Mar. 19-31: Paintings, Earl Barnett.

**SAN DIEGO, CAL.**  
**Fine Arts Gallery**—Mar.: Drypoints, Jeannette Maxfield Lewis; animal drawings, Amy J. Heyneman; "Some Western Oils."

**SAN FRANCISCO, CAL.**  
**California Palace of the Legion of Honor**—To Mar. 25: Paintings by Paul Sample and Phil Dike. To Mar. 31: Sculpture and paintings, Karoly Fulop. **M. H. DeYoung Memorial Museum**—To Apr. 1: Fifth Book Fair. **Adams-Danysh Gallery**—To Mar. 24: Recent work, Matthew Barnes. **S. & G. Gump**—To Mar. 24: Sculpture, Warren Cheney; water colors, Phil Paradise. **Art Center**—To Mar. 24: Water colors, John Mattrom. **Roy Vernon Sowers**—Mar.: Rare prints and books.

**SANTA BARBARA, CAL.**  
**Faulkner Memorial Art Gallery**—Mar. 16-31: Paintings by Guy Rose and Paul Starrett Sample; Photographers Association of Santa Barbara.

**TORONTO, CANADA**  
**Art Gallery of Toronto**—Mar.: 62nd Annual Exhibition, Ontario Society of Artists.

**DENVER, COLO.**  
**Denver Art Museum**—Mar.: Museum's collections. Mar. 15-Apr. 1: Rocky Mountain Print Makers Exhibit.

**NORWICH, CONN.**  
**Slater Memorial Museum**—To Mar. 26: Industrial art and artistic hobbies, members Norwich Art Assoc.

**WASHINGTON, D. C.**  
**Library of Congress**—Mar.: Etchings, Donald Shaw MacLaughlin; drawings for illustrations, Arthur I. Keller. **Public Library**—Mar.: Paintings, Marjorie Phillips. **Studio House Art Gallery**—To Mar. 25: Contemporary American painting. Mar. 25-Apr. 2: Works of members of the National Junior League. **Corcoran Gallery**—To Mar. 27-Apr. 8: Crayon drawings, Mathilde Leisenring. To Mar. 25: Water colors of flowers, Mrs. Charles D. Walcott. **Division of Graphic Arts** (Smithsonian Institution)—To Mar. 25: Etchings, Samuel Chamberlain. **National Gallery of Art** (Smithsonian Institution)—Mar.: Gellatly Art Collection. To Mar. 27: Miniatures, Charles Fraser. **Howard University**—Mar.: Italian Prints, XVIIIth century (A. F. A.).

**WILMINGTON, DEL.**  
**Wilmington Society of Fine Arts**—To Mar. 20: Early flower prints (A. F. A.). To Mar. 24: Good and bad taste in furniture arrangements.

**PALM BEACH, FLA.**  
**Palm Beach Art Center**—To Mar. 26: 2nd Annual exhibition of paintings and etchings.

**ATLANTA, GA.**  
**High Museum of Art**—Mar. 15-Apr. 1: Exhibit by High Museum Art League.

**CHICAGO, ILL.**  
**Art Institute**—To Mar. 18: Chicago Artists Annual. **Palette & Chisel Academy**—To Apr. 1: Black and White Show, by members. **Increase Robinson Gallery**—Mar.: Paintings by Chicago artists. **Roullier Galleries**—Mar.: Fine prints of all periods.

**DECATUR, ILL.**  
**Institute of Civic Arts**—Mar.: Work of Institute art students.

**INDIANAPOLIS, IND.**  
**John Herron Art Institute**—To Apr. 1: 27th Annual exhibition of works by Indiana artists. Mar. 15-29: Paintings, Paul Hadley.

**RICHMOND, IND.**  
**Art Association**—To Mar. 30: Public School art.

**DUBUQUE, IA.**  
**Dubuque Art Association**—Mar.: Pictures for college students rooms (A. F. A.).

**LAWRENCE, KANS.**  
**University of Kansas**—To Mar. 21: Water colors in the modern manner (A. F. A.). Mar. 15-31: Water colors, Karl Matterson.

**NEW ORLEANS, LA.**  
**Isaac Delgado Museum of Art**—Mar.: 33rd Annual exhibition, Art Assoc. of N. O.

**PORTLAND, ME.**  
**L. D. M. Sweat Memorial Art Museum**—Mar.: Booth Tarkington's collection of English paintings. Mar. 16-Apr. 22: 51st Annual exhibition, oils, water colors, and pastels.

**BALTIMORE, MD.**  
**Baltimore Museum of Art**—Mar.: "Chinese Painting Through the Ages." **Maryland Institute**—To Mar. 24: Etchings and lithographs, Raymond Creekmore.

**HAGERSTOWN, MD.**  
**Washington County Museum of Arts**—To Mar. 31: Oil paintings, William Singer, Jr.; Oil paintings, Charles Walther.

**BOSTON, MASS.**  
**Museum of Fine Arts**—Mar.: Museum's collections.

**CAMBRIDGE, MASS.**  
**Fogg Museum**—Mar. 16-Apr. 12: Photos of Persian architecture.

**FITCHBURG, MASS.**  
**Fitchburg Art Center**—To Mar. 30: Exhibit of Japanese prints.

**HINGHAM CENTER, MASS.**  
**Print Corner**—Mar.: Recent etchings.

**NORTHAMPTON, MASS.**  
**Smith College Museum of Art**—To Mar. 20: Paintings by Cleveland Artists; 15th century Franco-Flemish tapestry.

**PITTSFIELD, MASS.**  
**Berkshire Museum**—Mar.: Exhibitions selected from permanent collection.

**SPRINGFIELD, MASS.**  
**Springfield Art Museum**—Mar.: Springfield architecture, exhibit compiled by Henry Russell Hitchcock, Jr.; Paintings, Howard Cook. **George Walter Vincent Smith Art Gallery**—To Apr. 1: Japanese actor prints, loaned by Raymond A. Bidwell.

**WORCESTER, MASS.**  
**Worcester Art Museum**—Mar. 17-Apr. 1: Photos of the "Gay Nineties" collection, Therese Bonney. To Apr. 8: International Exhibit of Theatre Art. Mar.: Oriental rugs.

**GRAND RAPIDS, MICH.**  
**Grand Rapids Art Gallery**—Mar.: Michigan Artists exhibition; ceramics, Waylande Gregory.

**MUSKOGON, MICH.**  
**Hackley Art Gallery**—Mar.: American water colors.

**MINNEAPOLIS, MINN.**  
**Minneapolis Institute of Arts**—To Apr. 14: Great etchings of the XVIIIth century.

**KANSAS CITY, MO.**  
**William Rockhill Nelson Art Gallery**—Mar.: Permanent collections. **Kansas City Art Institute**

—To Mar. 30: Textiles, Near Eastern and Peruvian (A. F. A.).

**ST. LOUIS, MO.**  
**City Art Museum**—Mar.: Photographs of f:16 a group of Missouri photographers. To Apr. 5: Paintings by George Bingham. **St. Louis Artist's Guild**—Mar. 24-Apr. 22: Artist's Guild Annual show of paintings and sculpture.

**SPRINGFIELD, MO.**  
**Springfield Art Museum**—To Mar. 24: Exhibit of Negro Art. **Southwest Missouri State Teachers College**—Mar. 17-31: Conservative vs. Modern Art in Painting (A. F. A.).

**GREAT FALLS, MONT.**  
**The Glass Art Shop**—Mar.: Prints by Chas. M. Russell.

**OMAHA, NEB.**  
**Joslyn Memorial**—Mar.: The Art of a City (A. F. A.).

**MANCHESTER, N. H.**  
**Currier Gallery of Art**—Mar.: Oils by Roger Fry; canvases by Albert P. Ryder and Arthur B. Davies; etchings by British artists; etchings by Heintzelman.

**MONTCLAIR, N. J.**  
**Montclair Art Museum**—To Apr. 1: Ceramic sculpture, Waylande Gregory; paintings by American Indians; finger paintings; etchings.

**NEWARK, N. J.**  
**Newark Museum**—Mar.: Modern American oils and water colors; design in sculpture; netsuke; arms and armor.

**SANTA FE, N. M.**  
**Museum of New Mexico**—Mar.: Works by Carl Von Hassler, Brooks Willis and Stuart Walker.

**ALBANY, N. Y.**  
**Institute of History and Art**—Mar.: Animal drawings, Richard T. Gaige; portraits of young Americans, Harold Bowler; work of students in public schools in Albany.

**BROOKLYN, N. Y.**  
**Brooklyn Museum**—To Apr. 1: Pictorial photography, Brooklyn Inst. of Arts & Sciences. **Towers Hotel Artists Gallery**—To Apr. 1: Exhibition of landscapes in oil and water color. To Apr. 20: Paintings, Harry Rose-land.

**BUFFALO, N. Y.**  
**Albright Art Gallery**—To Apr. 1: Salon of Western New York Artists. 13th Annual Salon of Pictorial Photography; paintings, water colors, and drawings, Anthony Sisti.

**NEW YORK, N. Y.**  
**Metropolitan Museum of Art** (Fifth Ave. & 82nd St.)—Mar.: Loan exhibit of New York State furniture; recent accessions in Egyptian department; 300 years of landscape prints. **Ackermann & Son** (50 East 57th St.)—Mar.: English sporting prints. **An American Group** (Barbison-Plaza Hotel)—To Mar. 31: Water colors, Jacob Gettler Smith. **American Academy of Arts and Letters** (Broadway at 155th St.)—To May 1: Paintings and drawings, George De Forest Brush. **Argent Galleries** (42 West 57th St.)—Mar. 19-Apr. 7: Birds, beasts and flowers, National Assoc. Women Painters and Sculptors. **Belmont Galleries** (576 Madison Ave.)—Permanent: Old Masters. **Brunner Gallery** (55 East 57th St.)—To Apr. 15: Sculpture in metal, Pablo Gargallo. **Arden Gallery** (460 Park Ave.)—Mar. 26-Apr. 2: Plans and renderings by Fellows of the American Academy in Rome. Mar. 16-Apr. 2: Portraits of gardens designed by Fletcher Steele, painted by Harry Sutton. **Carnegie Hall Art Gallery** (154 West 57th St.)—Mar.: Works of artist members. **Ralph M. Chait** (600 Madison Ave.)—Mar.: Krenn collection of bronze and wooden bodhisattvas. **Leonard Clayton Gallery** (108 East 57th St.)—Mar.: Complete works of Childe Hassam. **Contemporaria New Art Circle** (509 Madison Ave.)—To Mar. 31: Paintings, Arthur Dove, Yasuo Kuniyoshi, Max Weber. **Contemporaria Arts** (41 West 54th St.)—To Mar. 31: New work by those introduced at the gallery since 1931. To Mar. 24: Paintings, Isakantor. Mar. 26-Apr. 14: Paintings, Charles Logasa. **Cronyn & Lowndes** (Rockefeller Center)—Mar.: Contemporary American artists. **Delphic Studios** (9 East 57th St.)—To Mar. 31: Paintings, Sioussat sculpture, Helen Gaulois. **Downtown Gallery** (113 West 13th St.)—Mar.: Recent paintings by Joseph Pollet. **Durand Ruel Galleries** (12 East 57th St.)—Mar.: Paintings by Braque, Picasso, and Matisse. **Eight Street Gallery** (61 West 8th St.)—To Mar. 27: Oils and water colors, Nathaniel Dirk. **Ehrlich Galleries** (36 East 57th St.)—Mar.: Old Masters. **DeMotte Galleries** (25 East 78th St.)—Mar. 15-31: Persian and Indian miniatures. **Ferrari Galleries** (43 East 57th St.)—Mar.: Paintings by Luigi Lucioni. **Fifteen Gallery** (37 West 57th St.)—To Mar. 31: Paintings, Carl Gordon Cutler. **Fashion Group** (30 Rockefeller Plaza)—Mar. 15-Apr. 14: "Fashions and Interior Decorations Developed in Man-Made Materials." **Gallery of American Indian Art** (850 Lexington Ave.)—To Mar. 31: Navaho Indian water color paintings. **Gallery 144 West 13th Street**—Mar.: Contemporary Americans. **Jean Gause** (4 East 53rd St.)—Mar.: Fashion drawings and commercial illustration. **Grand Central Art Galleries** (15 Vanderbilt Ave.)—To Mar. 31:

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Group showing of prints; sculpture, Rachel Hawks; murals by American Indians. **Fifth Avenue Branch** (5th Ave. & 51st St.).—To Mar. 31: Elliott Daingerfield Memorial exhibit; recent paintings, E. L. Blumenschein. **Grant Gallery** (9 East 57th St.).—Mar.: What 279,000 people liked in prints at the World's Fair. **Marie Harriman Gallery** (63 East 57th St.).—To Apr. 7: Paintings, Georges Papazoff, Jacob Hirsch (30 West 54th St.).—Mar.: Egyptian, Greek, Roman, medieval and Renaissance works of art. **International Gallery** (17 West 8th St.).—To Mar. 31: Etchings, water colors and paintings, collection of John Lynch. **Kleemann-Thorman Galleries** (38 East 57th St.).—To Mar. 31: New paintings, Albert Sterner. **Knoedler Galleries** (14 East 57th St.).—Mar.: Old and modern masters. **John Levy Galleries** (1 East 57th St.).—Mar.: Old Masters. **Julien Levy Gallery** (602 Madison Ave.).—To Mar. 31: Paintings, Marc Perper. **Macbeth Gallery** (15 East 57th St.).—To Mar. 27: Paintings of Martha's Vineyard, Jonas Lie. Mar. 27-Apr. 10: Charles H. Davis Memorial Exhibit. **Pierre Matisse Gallery** (51 East 57th St.).—To Mar. 31: Water colors, Raoul Dufy. **Mileh Galleries** (108 West 57th St.).—Mar. 19-Apr. 7: Water colors, John Whorf. **Montross Gallery** (785 Fifth Ave.).—To Mar. 24: Exhibition of Rocky Mountain Landscapes, Louise Richard Farnsworth. **Morton Galleries** (130 West 57th St.).—Mar. 10-Apr. 2: Painting by Helen Farr, Marion Humfeld and group. **National Arts Club** (15 Gramercy Park).—To Apr. 4: Exhibition by Junior artist members. **National Committee on Folk Arts** (673 Fifth Ave.).—To Mar. 31: Exhibition American Folk Arts. **Museum of Modern Art** (11 West 53rd St.).—To Apr. 30: Machine Art. **Museum of the City of New York** (5th Ave. & 103rd St.).—Mar.: Photographic studies of New York at night, Samuel Gottschow. **Newhouse Galleries** (578 Madison Ave.).—Mar. 19-Apr. 9: Paintings of Spain and Morocco, Lillian Genth. **New York Ceramic Studios** (114 East 39th St.).—Mar.: Ceramic sculpture and pottery. **Public Library** (5th Ave. & 42nd St.).—To Nov. 30: Drawings for prints and the prints themselves. **Raymond & Raymond** (40 East 49th St.).—To Apr. 13: Survey of the development of graphic arts. To Mar. 24: Art of Theodore Roosevelt High School. **Rockefeller Center** (Forum Galleries RCA Bldg.).—To Mar. 31: First Municipal Art Exhibition. **Salmagundi Club** (47 Fifth Ave.).—To Mar. 30: Annual oil exhibition. **Schulteis Galleries** (142 Fulton St.).—Permanent: Works of art by American and foreign artists. **Schwartz Galleries** (507 Madison Ave.).—Mar.: Paintings, George Inness, Jr. **Jacques Seligmann** (3 East 51st St.).—To Mar. 31: Group exhibition. **E. & A. Silberman** (32 East 57th St.).—Permanent: Old Masters and objects of art. **Marie Sterner Gallery** (9 East 57th St.).—Mar. 19-31: Contemporary women artists of five nationalities. **Upstairs Gallery** (28 East 56th St.).—Mar.: Lithographs and water colors. **Valentine Gallery** (69 East 57th St.).—Mar.: Selected modern French paintings. **Whitney Museum of American Art** (10 West 8th St.).—To Mar. 22: Retrospective exhibit of Maurice Prendergast. **Wildenstein Galleries** (19 East 63rd St.).—To Mar. 24: Paintings by Bonnard. **Zborowski Gallery** (460 Park Ave.).—Mar.: Selected French paintings.

**CORTLAND, N. Y.**  
State Normal and Training School.—Mar. 15-22: Plant Forms in Ornament (A. F. A.).

**ROCHESTER, N. Y.**  
Memorial Art Gallery.—To Mar. 25: 22nd Annual exhibit of work by artists and craftsmen of Rochester; 52nd annual exhibit of Richester Art Club.

**SYRACUSE, N. Y.**  
Museum of Fine Arts.—Mar.: International Photography Salon. To Mar. 30: Junior League Regional Exhibition.

**UTICA, N. Y.**  
Utica Public Library.—Mar.: Oils by American artists, loaned by Macbeth's Gallery.

**CLEVELAND, O.**  
Cleveland Museum of Art.—To Apr. 11: Work of Arthur B. Davies.

**COLUMBUS, O.**  
Columbus Gallery of Fine Arts.—Mar.: Annual exhibit, Columbus Art League.

**DAYTON, O.**  
Dayton Art Institute.—Mar. 15-Apr.: Whistler's "Mother."

**OBERLIN, O.**  
Oberlin College Museum.—To Mar. 19: Exhibit of Polish peasant art. Mar. 20-31: Exhibit of C. A. C. group of sculpture (College Art Assoc.).

**TOLEDO, O.**  
Toledo Museum of Art.—To Apr. 15: Carnegie International exhibition.

**PORTLAND, ORE.**  
Portland Art Association.—Mar.: Japanese prints.

**PHILADELPHIA, PA.**  
Pennsylvania Museum of Art.—Mar. 17-Apr. 18: Bernard Davis collection. To Mar. 26: Horse Show. To Apr. 4: Rosenwald collection of France.

**FRANCONIA, PENNSYLVANIA** Academy of the Fine Arts.—To Apr. 6: Retrospective exhibit of paintings, Hugh H. Brockmridge. **Mellon Galleries**—To Mar. 21: Paintings, Edward Biberman. **Plastic Club**—Mar. 21-Apr. 18: Annual exhibit of oil paintings and sculpture, by mem-

bers. **Print Club**—To Mar. 24: Rare old colored skating prints; skating figurines by Mrs. Joseph Chapman.

**NEWPORT, R. I.**  
Art Association of Newport.—To Mar. 22: Exhibition of photographs from the Providence Journal.

**PROVIDENCE, R. I.**  
Faunce House Art Gallery.—Mar. 19-31: Fifty prints. **Rhode Island School of Design Museum**—To Mar. 28: "Spanish paintings since Sorolla." Mar. 22-Apr. 15: Woodcut Society.

**CHARLESTON, S. C.**  
Gibbes Art Gallery.—To Mar. 24: Sketch Club of Charleston. Mar. 26-Apr. 7: Paintings, H. E. Schnakenberg.

**DALLAS, TEX.**  
Dallas Museum of Fine Arts.—Mar.: Early American paintings, loaned by Newhouse Galleries; one man show, Mato Gjuranovic; 15th century paintings, gifts of S. H. Kress.

**FORT WORTH, TEX.**  
Fort Worth Museum of Art.—Mar.: Paintings by Albert P. Ryder; bronzes and paintings, Arthur B. Davies; art department Ft. Worth public schools exhibit.

**HOUSTON, TEX.**  
Museum of Fine Arts.—To Mar. 28: "Comparisons and Contrasts" (College Art Assoc.).

**SAN ANTONIO, TEX.**  
Witte Memorial Museum.—Mar.: Special print exhibition (So. States Art League).

**BURLINGTON, VT.**  
Robert Hull Fleming Museum.—To Mar. 22: Survey of painting (A. F. A.).

**HOLLIS, VIRGINIA**  
Hollins College.—To March 21: Fifty Color Prints of the Year: 1933 (A. F. A.).

**SEATTLE, WASH.**  
Seattle Art Museum.—To Mar. 25: Young Americans; 16 oil paintings; 6th Annual exhibit, Northwest Printmakers; water colors, Walt Dehner; paintings, Edgar Forkner; paintings, Seattle artists; 5 Seattle painters. **Henry Art Gallery**—Mar.: Permanent collection.

**APPLETON, WIS.**  
Lawrence College.—Mar.: Carnegie materials for teaching art; loan collection of prints.

**MADISON, WIS.**  
University of Wisconsin.—To Mar. 21: Paintings and sculpture, University art family. Mar. 21-Apr. 14: First intercollegiate photographic salon.

**MILWAUKEE, WIS.**  
Milwaukee Art Institute.—Mar.: Paintings, Vincent D'Agostino.

**OSHKOSH, WIS.**  
Oshkosh Public Museum.—To Mar. 31: Modern painters: French, German and Dutch (A. F. A.).

**NEW YORK**  
Last Minute Notices: **Cox-Delbo Art Galleries** (Rockefeller Center).—Mar. 15-25: Paintings, Irving Holtzman. **Vernay Galleries** (19 East 54th St.).—Mar.: 17th & 18th century English furniture, paneled rooms, and decorative objects of art. **Weyhe Gallery** (794 Lexington Ave.).—To Mar. 31: Etchings, Harry Sternberg.

## League Dept.

[Continued from page 31]

(2)—The passage of such a law will classify the artist with the merchant and peddler.

(3)—Each artist will have to be registered if he desires to conduct his business. It will mean a regimentation of all art endeavor.

(4)—This law will assure artists even greater difficulties than they are now experiencing by reason of the general business conditions. It will substantially reduce their earnings and income.

(5)—It will be an unjust burden on the artist because he will be unable to pass on the tax to the consumer, whereas the merchant or tradesman will be able to avoid the tax by compelling the consumer to pay this 2 percent sales tax.

Following a meeting of representatives of the various art groups present March 2 at a meeting called by the League's committee on legislation, a letter was sent to the presidents of some forty art groups in New York requesting immediate collaborative action by their societies with other art organizations on the Fearon Sales Tax Bill. The suggestions and requests made in this letter were responded to in a most gratifying manner, and at the present writing (March 12), it looks as if the artists' case would be well represented at the public hearings scheduled in Albany on the 13th and 14th. The gist of the recommendations follow:

That all the art groups unite and forcibly oppose this legislation, by

(a)—Appointment of a strong committee to appear at Albany on the hearing set by the Legislature on these bills on March 13 and March 14, 1934.

(b)—Issuing press releases showing the united opposition of all artists and their groups to this law (similar to the action taken by the

Retail Merchants and other professional groups).

(c)—Causing each art association to telegraph members of the State Legislature, a strongly worded and effective protest and demanding that the legislation be defeated in its entirety; or, demanding that if the law is enacted that all sales by artists be exempt and that if a tax is to be imposed, such tax to be imposed on any person other than artists selling art works.

(d)—Causing members of all the various art groups to personally telegraph or write to the various legislators demanding such relief.

Special meetings of the councils of many art societies were called, and at this writing we are informed that the Salmagundi Club will be represented at the public hearing by Louis F. Betts, Georg T. Lober and Charles S. Chapman; the National Academy of Design by Robert I. Aitken, Hobart Nichols and Charles C. Curran; the American Artists Professional League by Albert T. Reid, Leopold Seyffert, and Orlando Roulant; and that many other art bodies will have representatives.

## Women's Dept.

[Continued from page 30]

He excludes definitely all members of the exhibiting society, all exhibitors, and all artists. I do not agree to the last, because only an artist can judge technique.

\*\*\*

## AN OHIO ACHIEVEMENT

Mrs. R. W. Solomon, of Middletown, Ohio, who we hope will be one of our A. A. P. L. chapter chairmen, put over a fine exhibition this winter, when as head of sixty women's organizations representing thousands of women, the National Exposition was held in Cincinnati. More than three hundred paintings and works of sculpture were sent (by invitation) from nine different states. There were purchase prizes, and many paintings were sold. At the Cleveland convention next month there will be an exhibit of paintings and craft work by Ohio artists. Mrs. Solomon's slogan is "Know Ohio Art and Artists," and it has worked so well among the clubs that many sales of paintings are being made and there is a marked increase in art appreciation in the state.

\*\*\*

## THIRD OREGON ANNUAL

The Third Annual Art Exhibition of the Oregon Chapters of the American Artists Professional League will be held March 15-26 at the Portland Art Museum. Mrs. Harold Dixon Marsh, state chapter head, announces that on Saturday March 17, St. Patrick's Day, they are entertaining with an extensive art program and tea, inviting all the members of the Federated Clubs, both city and state. She said that they did the same thing last year and about four hundred women attended.

## "Macabre"

Drawings of a serious and even macabre nature by Meyer Bernstein are being shown in the print gallery at Macbeth's in New York until March 20. Influenced by the poetic morbidity of Baudelaire, Bernstein portrays death in different roles. In one drawing he has a skeleton in a graveyard along East River, playing a mandolin to his lady love who is reposing in an open grave. Another skeleton is delving into a large book entitled "The Human Menagerie."

Bernstein works on rough charcoal paper of a greenish blue or pink hue, which shows through his drawing as though a light were shining in back of his subjects. One picture, dealing with a dissection room, is a study in this eerie rosy light. Twilight and the rays of candlelight are used as themes by Bernstein, and one sombre study has been inspired by Baudelaire's poem "The Swan."

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## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE



### WOMEN'S ACTIVITIES

National Director: Florence Topping Green,  
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## AMERICAN ART AND THE WOMEN OF AMERICA

### THE JURY QUESTION

Many letters have been received lately from women of the General Federation of Women's Clubs and from the American Artists Professional League chapters who are putting on art exhibitions.

A jury or not a jury, that is the question that bothers them all. Shall the exhibit be a free for all, by invitation or by selection? Personally, I am in favor of a jury, because a certain standard is attained if the works are passed on by a group of distinguished persons. Besides, it keeps up the tone of the exhibition.

Unfortunately, there are instances where there is not fair play. In a certain New York art society all non-members are charged \$1.00 for each painting entered, and no money is returned if the work is rejected. The jury is from the association itself and, a recent catalog showed that almost the entire exhibit (which was mediocre) was by the members, the work of very few non-members having been accepted. The agent who handled the exhibits said that an extremely large number of works were returned to him, more than three-quarters of those received. A large sum of money was realized by the association which helped to defray expenses; whereas, if all work submitted had been judged by an unprejudiced jury the result might have been very different.

On the other hand, at a recent exhibition in Newark, a distinguished group of artists, not represented in the exhibit, formed the jury and awarded the prizes. The work was fair and unbiased.

Mr. Frederick K. Detwiler, president of the Artists of Carnegie Hall, Inc., New York, has very decided views on the question. He has stated: "In nearly all of the endowed exhibitions in the United States the jurors who judged the work and awarded the prizes have been well represented and admitted their own pictures." These are his rules in the selection of a panel for a committee of selection which is a good answer to all inquiries.

"That we eliminate the word jury, whose use is for courts of law, and for art purposes substitute directors, trustees or committee."

"That the society giving the exhibition place all non-members on an equal footing with members."

"That no member of the society giving the exhibition, whether he exhibits or not, or any exhibitor, is qualified to hang or judge the works submitted, or serve on the committee of award."

Then Mr. Detwiler gives a long list of eligible people for a jury, which includes directors, trustees and curators of museums of art, professors, lecturers, presidents of colleges, critics, editors, authors of art works, and many others.

[Continued back on page 29]

### Mr. Williams Gives "Summer Vista" as a Prize

This beautiful painting by Mr. Frederick Ballard Williams, N. A., national chairman of the American Artists Professional League, is one of the pictures to be presented to the state or local chapter which makes the most progress in promoting the cause of American art during the year and also increases its mem-

bership in the League. In order to do the best possible work for the American artist, it is necessary that the League extend its membership so that there will be groups in every section of the United States. A reproduction of Mr. Wilford S. Conrow's fine painting, "Naser el din Hoja," will appear April 1.



"Summer Vista," by Frederick Ballard Williams.



## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

**National Chairman :** F. Ballard Williams  
153 West 57th Street, New York City

**National Secretary :** Wilford S. Conrow  
154 West 57th Street, New York City

**National Regional Chapters Committee**  
**Chairman:** George Pearce Eanis  
681 5th Avenue, New York City



**National Vice-Chairman :** Albert T. Reid  
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*A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.*

### THE FINE ARTS FOUNDATION PRESENTATION DINNER

As this is written, arrangements are complete for the Fine Arts Foundation Dinner which will be held on the date of issue of this number of THE ART DIGEST. It will be held in the large hall of the Hotel Roosevelt, New York, Thursday evening, March 15. The occasion marks the presentation to the public of this offspring of the American Artists Professional League and which is being launched by the joint sponsorship of the National Executive Committee of the League and of the Council of the National Commission to Advance American Art.

The important work of the American Artists Professional League is carried on by volunteers in their spare time, with no personal compensation, and with modest funds at their disposition for any project. The effectiveness of the League comes from two sources. The actual workers are either professional artists or art lovers who come close to practical problems and are therefore aware of the necessity for action; these individuals have been characterized by an entire lack of self seeking, and by reasonable thought and action. The resulting harmony has been steadily winning the respect and confidence of the art world and the public. We know of no art organization that has more of really important, if never spectacular, accomplishment to its credit in so brief a period of years, than the American Artists Professional League. Long live our League!

But there are many things that can be accomplished for art in America by a Fine Arts Foundation, with a Board of Trustees composed of personages of national eminence in the fields of art, education, foundation work, law, industry, the church, etc., themselves serving as administrators without compensation, but responsible for employing an executive director and a staff, and the service of expert specialists as occasion shall arise.

Through the Fine Arts Foundation, if successfully established with \$100,000 to carry out its carefully planned three year program, American art can have something it has never yet had—constant and nationwide publicity through press releases throughout the United States and through all other available media, that shall win for American art the regard of the people of America. Research in better methods of art education and art technique can be undertaken, coordinated, published and distributed, with recommendations. A statistical department can compile facts in the art field and make them available for all. A home for old and disabled artists and their wives and dependents can be established, and free hospitalization. Serious efforts can be made to win our legislators, state and federal, to awareness of the high importance of art in our nation's life, with the object of keeping art in our schools.

Art training evokes good taste. Good taste throughout the nation will increase the demand for better design as well as for better embel-

ishment. America has the designers and the artists. The American people must be aroused to the importance of making the utmost use of these skillful professional workers. "Nations with taste and skill control the markets of the world."

Such is something of the idealistic and practical vision of the Fine Arts Foundation. It is a great idea, carefully planned, and deserves to succeed on a scale worthy of our great nation.

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### A NEW AND HEAVIER SALES TAX THREATENS NEW YORK ARTISTS

*Prompt Action Taken by the League*

Sales Tax Bill No. 771 was introduced into the New York State Senate on February 14, 1934. Study of its provisions by counsel retained March 2 by the New York Regional Chapter of the American Artists Professional League and by other art organizations in New York and vicinity collaborating with the League, disclosed the following facts:

- (1)—The tax is to be imposed on all sales of personal property and service transactions, or both.
- (2)—The tax is to be on the gross receipts without any allowance or deduction for cost, labor, material or any other cost.
- (3)—The term "service transaction" is defined as meaning all services and/or facilities rendered or furnished for a consideration and shall include among other things any services so rendered or furnished for a remuneration in any business, profession, trade or occupation.
- (4)—The term "seller" is defined as any person who renders or furnishes services, or both.
- (5)—It is also provided that prior to July 1, 1934, every person conducting an established business or offices or studio for the rendering or furnishing of services shall apply for and receive from the State Tax Commission a certificate of registration, which certificate shall bear the name of the applicant, the kind of business and the address where conducted, and if there are several businesses and places of business, a certificate of registration must be obtained for each and must be conspicuously displayed in each place of business.
- (6)—The tax imposed is at the rate of 2 percent of the gross receipts from such business, profession or occupation from and after June 30, 1934.
- (7)—For those who regularly conduct their business or profession, no exemptions whatsoever are allowed.
- (8)—The Act permits the charging of the tax to the purchaser.
- (9)—Commencing with July 31, 1934, monthly reports of sales and payment of tax must be made within thirty days from the end of each month. The payment of tax is to be made simultaneously with the report.
- (10)—Failing to file a report or pay the tax shall subject the delinquent to a penalty not exceeding \$1,000 plus 5 percent of the amount of the tax due plus 1 percent of such tax for each month of delay.
- (11)—Any person who willfully files a false return, certificate or affidavit shall be guilty of a felony.
- (12)—The Tax Commission is authorized to issue tokens with which to pay fractional parts of the tax imposed, which the consumer may be required to purchase.

The remaining provisions of the Act are technical as to administration, collection, etc.

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The effect of the enactment of such law on artists will among other things be as follows:

- (1)—The artist will be unable to oblige the consumer to absorb the tax. No argument need be advanced to establish that the purchaser of artists' services will refuse to pay such additional tax on a work of art. This will mean that the artist will be obliged to absorb this tax, thereby, in effect, paying an additional tax on his gross income.

[Continued back on page 29]



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## Gift to St. Louis Reveals Miniaturists Before the "Camera Age"



"Duke of Wellington," by William Essex.  
(1784-1869) British.

The Frank Spiekerman collection of miniatures, recently presented to the City Art Museum of St. Louis by Mrs. Frank Spiekerman because of her husband's affectionate interest in the city of his birth, gives an excellent history of this art during the period of its greatest popularity. Assembled during the later years of Mr. Spiekerman's life, the collection consists of more than a hundred examples covering a wide range from the seventeenth century to the present day.

This type of portrait work was first made popular among people of distinction in the sixteenth century by the Clouets in France and by Holbein in England, but they were not designated by the term "miniature" until two centuries later, being referred to simply as "paintings in little." Margaret Wuerpel in her brief history of the collection in the museum *Bulletin* points out that the word "miniature" seems to be derived from the Latin 'minimum,' which was "the red lead pigment used for the capital letters by medieval illuminators in the ornamentation of the books of office and devotion of the Catholic Church. Thus, from their origin in the cloisters, the character and purpose of miniatures changed with time . . . to a distinctly secular use."

Among the early portraits in "miniatures" were those of monarchs, painted on letters patent or on charters, and those of foreign envoys which sometimes appeared on their letters of instruction—somewhat after the order of present day passport photographs. In the seventeenth century courtly diplomacy encouraged the habit of bestowing exquisitely wrought snuff boxes upon those in royal favor, each bearing the likeness of the donor. Such tokens, points out Miss Wuerpel, became the index of the luxury enjoyed by their owners. The Count de Brielle boasted "three hundred costumes with walking stick and snuff box appropriate to each."

The technical execution of these "boits aux portraits" differed from that of true miniature in water color or oil on cardboard, vellum or thin ivory, but the final result was somewhat similar. Painted enamel was first used to decorate jewelry with infinitely small floral motifs by Jean Toutin, a watch maker. In 1630 he prepared a scheme of opaque and fusible metallic oxides, which, applied on a layer of white enamel spread on a gold or silver plate, could be fired without changing color. Jean Petitot,

born in 1609, apprenticed to Toutin, learned his art and later became its most distinguished protagonist. It is generally agreed that no one has ever approached the skill of Petitot in the art of enamel-portraiture, some of his highly finished examples having required fifteen to twenty firings to make the colors fuse correctly. His "Lady in Yellow and Blue," speaking eloquently of the splendor of the court of Louis XIV—the "Grand Monarque"—is in the St. Louis Museum, one of the rarest examples of the seventeenth century in the collection.

Another outstanding example, according to Miss Wuerpel, is the signed portrait of Henry Cornish, painted by the German, Christian F. Zincke in 1724 at the time he was working in England as cabinet painter to the Prince of Wales, who later became George II. Popular in a period of low ebb in artistic production, Zincke was said to rival his renowned predecessor, Petitot.

The renaissance of miniature painting was inspired by Reynolds, and it is of this period that the Spiekerman collection is richest. An early work in this tradition is the portrait of a "Man in a Blue Coat," painted by John Smart in 1771, when, though only thirty, he had already reached the pinnacle of his fine style of exquisitely finished miniatures. Luc



"Lady of the Stanley Family," by Sir William Ross. (1794-1860) British.

Sicardi, favorite of Louis XVI, is represented by the "Man in a Plum Coat," rather more vigorous in technique than that of Smart, the Englishman. "Sicardi," says Miss Wuerpel, "like many other French artists, employed the not always happy combination of transparent colors for the head and background and opaque colors for the costume."

A prolific pupil of Reynolds was George Engleheart, miniature painter to George III, whose "Lady with a Hat" is characteristic of

### EYELYN MARIE STUART SAYS:

*What is a "sophisticated" picture? If the term derives from the original root meaning "wisdom" it would be one which showed knowledge and thought on the part of the painter. If it derives from the word "Sophist" it would suggest sophistry as applied to art, and let us remember that it was the boast of the old school of Sophists that they could through clever arguments "make the worse appear the better reason." As generally used in art criticism to apply to a work that is affectedly rude, strident and sensational, "sophisticated" would seem to have the latter affiliation.*



"Lady With Hat," Attr. to Maria Cosway.  
(1759-1838) British.

a type of miniature technique brought into vogue by his rival, Richard Cosway. Done on ivory, the portrait is scarcely more than a tinted drawing wherein the pencil sketch remains clearly apparently through the light brush strokes of transparent water color.

Maria Cosway, wife of Richard, was another artist who affected the sketchy manner in painting miniatures. The greatest virtue of this style was the rapidity of execution it permitted, an important factor in a period of great personal vanity, before the camera came to plague artists. "In her own day," states Miss Wuerpel, "Mrs. Cosway's reputation and popularity was perhaps based more on her own youth and beauty than on her artistic ability, yet who better than she can animate today the shadowy figures and feminine graces of the late Georgian period."

The great Jean Baptiste Isabey, who first enjoyed popularity at the court of Marie Antoinette and later under Napoleon, Louis XVIII and Napoleon the Little, is represented by a "Portrait of M. Fardieu."

In England one of the leading enamel painters of this period was Henry Bone, who devoted himself largely to copying contemporary portraits by the now old masters. "John Heaviside" in the St. Louis collection is dated 1805.

Some years later William Essex carried on the tradition and became court painter to Queen Victoria. His "Duke of Wellington" is a copy of the painting by Lawrence. The proud "Iron Duke" is shown with wavy hair, short sideburns, bushy brows and delicate chin and mouth.

Another outstanding miniature painter of the Victorian era is by Sir William Ross, whose "Lady of the Stanley Family" is dated 1841, two years after he became a member of the Royal Academy and attained knighthood.

Bringing to a conclusion her history, Miss Wuerpel says: "Ross gave his painting a pretty look of sweet simplicity and a realistic transcription of all accessories demanded at a time when the painter was beginning to attempt to compete with photography. Ross foresaw what the outcome was to be and proclaimed his belief that it was 'all up with miniature painting'."

And, after miniature painting was for long decades practically extinguished, modern artists have taken it up in defiance of the camera.

But that is another story.

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